

The Numismatist

FOR COLLECTORS OF COINS, MEDALS, TOKENS AND PAPER MONEY

Saint-Gaudens:
The Man and
His Double Eagle

by Jason F. Kuhl



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Historical Background

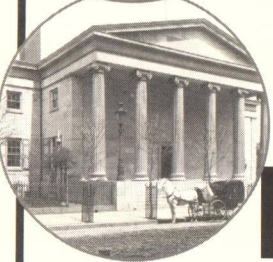
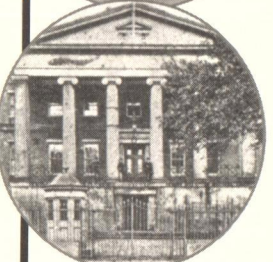
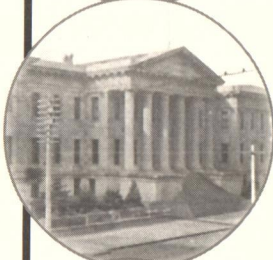
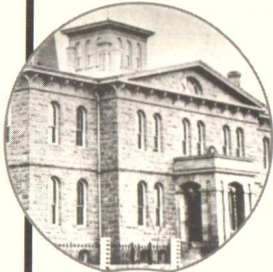
Morgan dollars, first minted in 1878 and last coined in 1921, were for many years the largest silver coins of the American realm. Struck at five different mints and often in large quantities, at one time these “cartwheels” were familiar sights in saloons, casinos, and elsewhere across the land.

While many were released into circulation, others were held in reserve by the Treasury Department as backing for its Silver Certificate paper money notes. Years later, in fact until the supply ran out in March 1964, these were paid out at face value. Today, Morgan dollars are widely dispersed and are appreciated by numismatists who enjoy their beauty, history, and, a remarkable bonus shared by few other early series, their availability in choice and gem Mint State for very reasonable prices.

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Morgan dollars were coined at five U.S. mints. From top to bottom they are: Carson City, San Francisco, New Orleans, Denver, and Philadelphia.



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The Numismatist

FEATURES

U.S. COINAGE

Saint-Gaudens: The Artist and His Double Eagle

- 1245 Renowned artist Augustus Saint-Gaudens strived to capture on the \$20 gold piece the essence of one of his greatest sculptures.

JASON F. KUHL

U.S. COINAGE

A Tiny Trime in Trying Times

- 1250 A 3-cent piece was issued for nearly three decades during troubled and changing periods in our nation's history.

AKIO LIS

NUMISMATIC EDUCATION

Mr. Spengler's Pennies

- 1255 An enthusiastic teacher can instill a love of learning and an appreciation of history through numismatics.

WILL ROSSMAN

CHINESE NUMISMATICS

When Wen Wasn't Money

- 1258 In Asia and America, Chinese "cash" coins served a variety of purposes, from legal tender and gambling chips to ornaments and folk medicine.

MARGIE AKIN

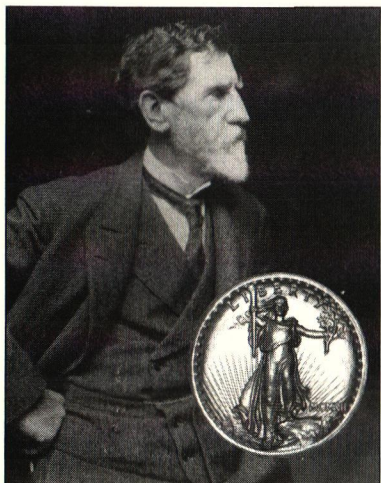


Educators can energize the classroom by introducing numismatics into their studies (page 1255).





DEPARTMENTS



COVER

Augustus Saint-Gaudens, one of the most recognized sculptors in turn-of-the-century America, likely patterned the \$20 gold piece after a favorite creation (page 1245).

NATIONAL PARK SERVICE
SAINT-GAUDENS NATIONAL HISTORIC SITE, CORNISH, NH



China's ubiquitous wen served a variety of non-numismatic purposes. Here hundreds adorn a vest worn by a Tlingit chief (page 1258).

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<i>by Anthony Swiatek</i> | 1294 | Statement of Ownership |
| 1228 | Mint State Views
<i>by Steve Carr</i> | 1307 | From One to Seventy
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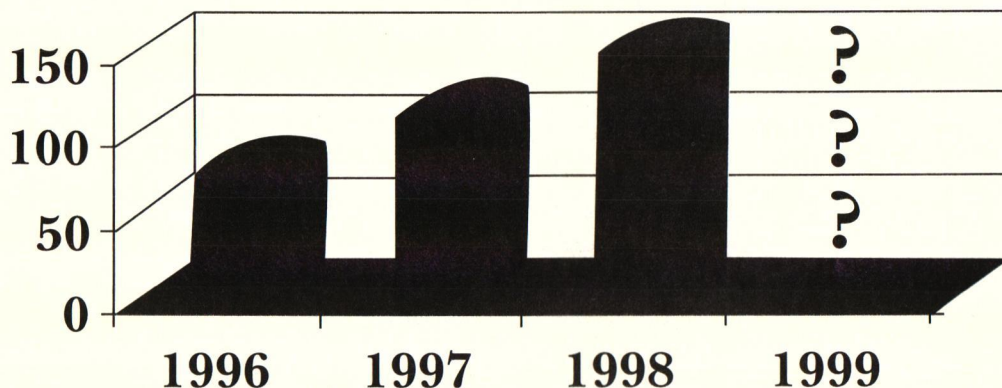


The 3-cent piece, though not a particularly popular denomination, served America for almost three decades (page 1250).

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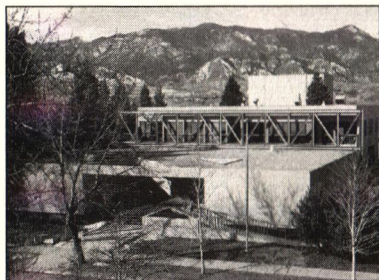
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**Office Hours: Mon.-Fri., 8:30 a.m.-4:30 p.m.
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The American Numismatic Association (ANA), an educational, nonprofit organization, is the largest and most active numismatic body in the world. It invites and welcomes to membership all persons who have a sincere interest in numismatics, whether they collect coins, paper money, tokens or medals, whether advanced collectors or those only generally interested in the subject. The ANA was founded in 1891, and claims more than 28,000 members from every state in the Union and many foreign countries. The Association's official journal, *The Numismatist*, was first published in 1888 by Dr. George F. Heath. Chartered for 50 years by an Act of Congress in 1912 and renewed in perpetuity by an Act of Congress on April 10, 1962, the ANA is a mutual organization for the benefit of its members.

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ANA Bylaws require the publication of each applicant's name and state.

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☐ Check here if you would like your name provided to companies with offers we feel may interest you.

I herewith make application for membership in the American Numismatic Association, subject to the Bylaws of said Association. I also agree to abide by the Code of Ethics adopted by the Association.

Signature of Applicant _____

Date _____

Signature of Proposer (optional) _____

ANA No. _____

Signature of Parent or Guardian (required for applicants age 17 and younger) _____

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* Plus \$6 application fee, first year only.

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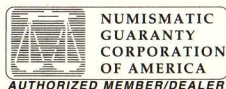
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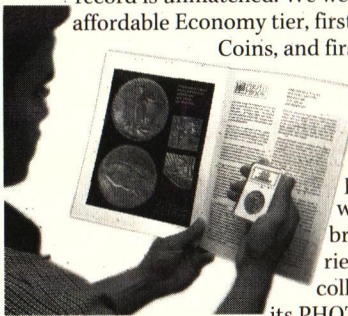
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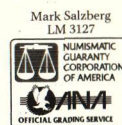
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Call for Nominations of Officers

AROUND THE NATION, November is election month. I hope all of you who are eligible to vote are exercising your civic duty and casting ballots in your local, state and national elections.

This month also marks the beginning of the ANA election process. As ANA president, it is my duty and pleasure to officially call for nominations for the Board of Governors from 1999 to 2001. The Association is governed by a nine-member board, which includes a president, vice president, and seven governors at large. The ANA's federal charter, granted in perpetuity by the United States Congress, rests control of the Association in the hands of this board.

In 1999 the terms of all nine officers will expire. Those elected will be installed at the ANA's 108th Anniversary Convention in Chicago, August 11-15, 1999, and will compose the Board of Governors for the next two years.

The complete election process is outlined in Articles V and VI of the ANA's Bylaws, which were included in last January's issue of *The Numismatist*. However, I feel so strongly about the importance of this electoral process that I am highlighting some important points here.

ANA members with voting privileges are invited to submit nominations in writing to Interim Executive Director Edward C. Rochette. Nominations must be postmarked or hand-delivered no earlier than December 1, 1998, and no later than March 31, 1999.

Nominees must be members who are entitled to hold office under the ANA Bylaws. The exceptions are associate and honorary members, member clubs, and members

FROM YOUR
PRESIDENT
.....
BY ANTHONY SWIATEK

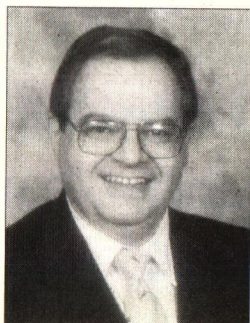
under the age of 21. To be eligible for the office of president or vice president, a member must have served at least one term as governor. No member can serve on the Board more than 10 years.

To be a candidate for office, a member must receive at least five (5) nominations from member clubs in good standing and at least five (5) nominations from individual members in good standing. No member may nominate himself or herself or a number of candidates for any office in excess of the number that can be elected to an office. This means each member—individual or club—is allowed to nominate one person for president, one for vice president and seven for governor. Finally, all nominators should include their ANA number to facilitate the recording of nominations.

Ed Rochette will contact each qualified nominee, notifying him or her of such nominations and requesting written acceptance or refusal on or before March 31, 1999. No nominee may accept a nomination for more than one elective office. A list of nominees who have received the required number of nominations, and their resultant actions, will be published in *The Numismatist* beginning in March.

We currently have more than 28,000 members, and I hope all eligible voters will support this organization by participating in the ANA Board of Governors election in 1999. To encourage greater voter participation, the Board of Governors is considering having the ballots sent via first-class postage. I am in favor of this proposal and hope it is approved.

To obtain nomination forms and guidelines, contact ANA Executive Offices, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279; telephone 719/632-2646; fax 719/634-4085; E-mail rochette@money.org; World Wide Web www.money.org; or ANA's Fax-on-Request service, 800/910-7224 (#201527). •



ANA President Anthony Swiatek (LM 1099) is a Master Numismatist and a Numismatic Mentor. An authority on gold and silver commemorative coins, he has testified before Congress and is the author of a number of books, newsletters and articles. Swiatek has won the ANA's Heath and Wayte and Olga Raymond Literary Awards, and has received the ANA Medal of Merit and Outstanding Adult Advisor awards.

A stylized, handwritten signature of Anthony Swiatek in dark ink.

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most of our coins are sold almost immediately. If you have been waiting for coin prices to rise before selling, now is the time to contact us! The market is the hottest we have seen this decade, and we have ready customers for your coins. Put simply, that not only means that we afford to pay more — it means that we *have* to pay more!

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world's largest staff of professional numismatists, but they still serve our customers one at a time. In the case of Heritage, bigger really does mean better, because we remember that we got bigger by being better. Providing better service, and paying better prices.

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Now That You're a Club Officer . . .

MAYBE YOU WERE railroaded into office, or maybe you thought it was your turn to serve. Or, bless you, maybe you really wanted the job. However it happened, you now are an officer in your local coin club.

You know what they say about club officers—they're special people, the drive behind the club. They promote the hobby, conduct meetings, keep records and run the monthly auction. They get excited and depressed, and experience all the emotions in between.

I speak from experience. I currently am president of my local coin club. Before that, I was club treasurer and served as exhibit chairman at our annual coin show. No one said these jobs would be easy, but I never dreamed how incredibly difficult and time-consuming they would be . . . or how fulfilling.

So far, I have survived my term in office. There have been periods of clear sailing and times of turmoil. The worst was when the club secretary and treasurer simultaneously resigned. For three months, I filled these positions as well. Toward the end, I was ready to walk away from the club and the hobby. But I didn't.

I stayed because, even after all this time, the club is going strong, membership has increased and, best of all, my wife and kids are still speaking to me.

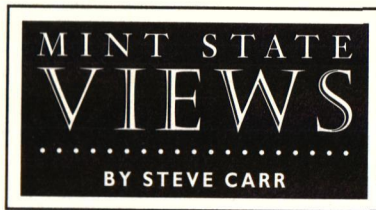
The following tips—I call them my "Lucky 13"—have made my terms as a club officer more productive, less stressful and even a little fun:

1) Budget twice as much time for your official duties as you originally planned. If you end up with spare time at the end of the month, consider it a bonus!

2) Plan ahead. This is easy to say, but much harder to do. Keep a list of monthly goals and commitments and follow through with it. Staying on top of events will help you beat those demons that always foil your plans.

3) Get club members involved by starting them on small projects. Work with them, encourage them, and they may be willing to help with other projects in the future . . . or even run for office.

4) Trust other club officers to do their jobs. Granted,



sometimes it's easier just to do everything yourself, but *don't*. If everyone pitches in, there will be less strain on all concerned.

5) Keep track of your activities by maintaining a coin club "diary." You'll be able to reflect on your progress, and if legal or procedural

problems arise, you'll have a record of past events.

6) Be positive about the club and your responsibilities, both in public and in private. A good attitude will motivate you to keep going.

7) Do not take things personally. For instance, if meeting attendance drops one month, it probably means members have other commitments, not that you have failed in some way.

8) Not everyone is cut out to be a club member. Don't get frustrated if your friends and family don't want to sign up—maybe they just aren't "joiners."

9) Remember that you're human. We all make great decisions and big mistakes . . . admit it and move on.

10) Consider the personalities of club members. I don't know what it is, but coin collecting and personality conflicts seem to go hand in hand. Trying to remain neutral is difficult, but not impossible. Choose a course of action and follow it.

11) Take advantage of club resources. Talk to former officers. They can help you become familiar with club routines or shed some light on how to deal with a particular situation.

12) When all else fails, remember that this is just a hobby. Set limits on how much you can do. Other club members can help pick up the slack.

13) See the light at the end of the tunnel. Believe it or not, the end of your term will come. Visualize yourself handing the gavel over to your successor and thinking back on your accomplishments. You might feel pretty good about what you've done and, by golly, maybe you'll even consider running for club office again.

A numismatist in Overland Park, Kansas, Steve Carr teaches at a local community college. When not occupied with the Johnson County Numismatic Society, he enjoys collecting large cents.

Opinions expressed are those of the author and do not necessarily represent the views of the ANA or the editorial staff.



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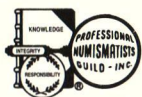
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I will be attending about 25 conventions and shows in 1998.

LETTERS

Thanks for the Memories

The ANA's 30th Annual Summer Conference was a blast. I had so much fun and got to know all the other young numismatists (YNs) in the dorm. I met people from all over the United States and Canada—it was great to make friends with other YNs who collect the same kinds of coins I do. Also, I enjoyed learning about Mercury dimes and Buffalo nickels from two of the most knowledgeable numismatists in the business: David Lange and Bill Fivaz.

I know that many YNs would not be able to attend the Summer Conference if it wasn't for generous con-

My membership in the American Numismatic Association has meant a great deal to me, and in early September I received a wonderful surprise—a beautiful, little medal marking my 60-year anniversary, perfectly engraved and totally unexpected! Many, many thanks to our ANA people who are responsible for this lovely recognition. I shall treasure it.

— Roy E. Naftzger Jr., ANA 6809

tributors like the Token and Medal Society, from which I received a scholarship. Thank you very much!

Luke Coston, J 177502

Collector Enjoys First ANA Show

The ANA's recent convention in Portland, Oregon, was one of the

greatest, first-time experiences of my life. I got to meet just about everyone I wanted to see, picked up a few things on the bourse, joined three clubs, exhibited my collection of coins and tokens from England and gave a Numismatic Theatre presentation, all in the space of three days. (Special thanks to ANA Governor Helen Carmody, who calmed my nerves before my talk at the Numismatic Theatre.)

My only regret is not making it to the ANA Awards Banquet. I had to return home early, so I missed Saturday's activities. I did come away with the feeling that the ANA is one of the best organizations around for our hobby.

May the ANA continue to thrive with the help and participation of its members, and may future conven-

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tions be as exciting and stimulating as this first one was for me.

Carl C. Honoré, ANA 163142

Wrong Value on Bagged Cents

A news item in the July 1998 issue of *The Numismatist* had a small error that should be corrected. The story entitled "Snatched Cents Lead to Thief's Downfall" (p. 753) noted that "each 30-pound bag contained only \$200 in cents." The fact is, pennies come in bags of \$50. Each bag weighs 28 to 30 pounds, depending on whether they were issued before or after 1982.

Bob Martin, ANA 180564

Dealer Reports Stolen Goods

On June 21, 1998, at 3:30 p.m. at the Marriott Marquis Hotel in New York City, a black bag containing

coins and antiquities was stolen from me as I left the hotel. Another robbery and an attempted robbery of three dealers occurred at approximately the same time and place.

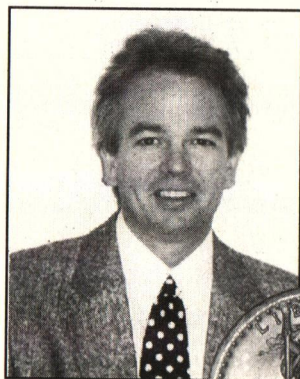
The items taken included seven red, short, double-row boxes of ancient, early European, and world coins and medals. Every piece is tagged with our company name, address and telephone number. (The address and phone number have since changed, but mail and calls are being forwarded.) Also stolen was a green, plastic "slab" box, which contained large world medals, two slabbed coins and two Falkland Islands gold coins; a small box of ancient rings; and a large, green, plastic box of antiquities. A complete, 15-page list of the coins and medals is available on request.

This material constituted the majority of our stock and represents a lifetime of work. Therefore, we are offering a reward for the return of this material intact. Partial return also will receive an appropriate reward. If anyone has information related to this case, please call Barbara Wingo at the North American Collectables Association, 800/685-6746.

Mark E. Reid, ANA 80550
The Time Machine, St. Louis, MO

Opinions expressed are those of the authors and do not necessarily represent the views of the ANA or the editorial staff. THE NUMISMATIST reserves the right to edit all material for length and clarity. Direct correspondence to "Letters," THE NUMISMATIST, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279.

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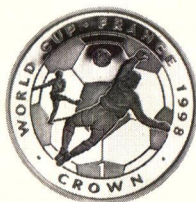
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Isle of Man - World Cup 1998

The Isle of Man has celebrated the last World Cup of the Century (which is to be played in France) with this magnificent issue of 4 Silver crowns and a gold 1/5 oz. There will be an estimated 3.7 billion viewers tuning in to watch the thirty-two nations battle it out. This is a collection not to be missed!



Gibraltar - Paddington Bear™ & Peter Rabbit™

1998 sees the launch of the new enchanting Peter Rabbit coin. In 1993 the Government of Gibraltar issued centennial coins to celebrate the first appearance of Peter Rabbit in a picture letter. Due to popular demand Gibraltar releases a new Peter Rabbit coin every year. These coins are available in CuNi, Sterling Silver, 1/2oz, 1/5oz, 1/10oz & 1/25oz Fine 999.9 Gold and Platinum.



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Diana - The Princess of our hearts

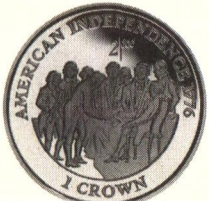
Following the tragic death of Diana, Princess of Wales, the Pobjoy Mint was requested by several world governments to produce coins commemorating this remarkable woman. The Bank of Sierra Leone, Central Bank of Seychelles and Government of Niue all released coins depicting Diana in a variety of roles: style icon, charity worker and loving mother. All coins released in 1997 have had charitable links with some of Diana's favourite charities including: The Variety Club of Great Britain and United States, Royal Marsden Hospital and Great Ormond Street Hospital Children's Charity. To date, more than \$175,000 has been donated by the Pobjoy Mint in honour of the late Princess.

Isle of Man - Millennium

This collection depicts historical events over the last 2,000 beginning with the Birth of Christ. The series continues with such events as the French and Russian Revolutions and the Declaration of American Independence through to a modern space centre to bring the world into the 21st century. All coins have been officially licensed by the National Maritime Museum, home of the Greenwich Observatory and each coin bears the Greenwich Meridian 2000 logo.



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NEW ISSUES

AUSTRIA: Issue Recalls Tragic Death of Empress Elizabeth

The fourth coin in the Austrian Mint's "Royal Tragedies in the House of Habsburg" series is a .995 fine gold, 1,000-schilling coin dedicated to the unhappy Empress Elizabeth, wife of Austrian Emperor Franz Joseph. The coin was issued on September 10, the 100th anniversary of Elizabeth's senseless and unfortunate assassination.

Stabbed to death by an Italian anarchist as she hurried along the lake in Geneva, Switzerland, to catch a steamboat, Elizabeth was not the assassin's intended victim. Since the French Duke of Orleans had already departed, the assassin chose the em-



Actual Size: 30mm

Austria's beautiful Empress Elizabeth, whose restless traveling to escape the Court and official duties is legendary, is pictured on a gold 1,000 schilling. On the coin's reverse, she is portrayed seconds before she was fatally attacked.

press simply because she was an important personage who happened to be within reach.

The 30mm Empress Elizabeth coin weighs 16 grams and comes in a wooden presentation case; mintage is limited to 50,000 pieces. It can be purchased for \$395 from Euro Collections International, telephone 250/658-1762 or fax 250/658-1455.

CANADA: \$200 Interprets Legend of the White Buffalo

The Royal Canadian Mint's four-year series entitled "Canadian Native

Cultures and Traditions" continues with a 22kt-gold \$200 coin that interprets the "Legend of the White Buffalo." In the Plains Indian culture, past generations looked to the buffalo for spiritual guidance as well as the basic necessities of life. According to legend, the birth of an extremely rare white buffalo was accompanied by a period of healing, unity and regeneration.

On the reverse, Native artist Alex Janvier depicts the White Buffalo coming alive. The four cardinal points are marked with stylized tepee pegs, joined by 16 stones, another important symbol of spiritual renewal. The "heartline" shows that the buffalo has life; fluid lines in the background suggest water, the source of life. The obverse features a portrait of Queen Elizabeth II.

The Mint will strike 25,000 White Buffalo \$200 coins, available encapsulated, in a no-frills shipper, for \$303.95; or in a metal-trimmed case and protective box for \$307.45. A special collector box designed to house all four coins in the series, designed by Native artist Mary Anne Barkhouse, is offered for \$59.45. The White Buffalo \$200 can be ordered from the Royal Canadian Mint, 320 Sussex Dr., Ottawa, Ontario K1A 0G8, Canada, telephone toll free 800/268-6468, World Wide Web rcmint.ca.



Actual Size: 29mm

The "Legend of the White Buffalo" gold \$200, the newest issue in Canada's "Native Cultures and Traditions" series, was designed by Alex Janvier, who was born on Cold Lake First Nations Reserve in Alberta and raised in the Chippewyan tradition. The coin carries Janvier's name as well as his personal treaty number, 287. A special collector box, picturing caribou, deer, moose and wolves, is designed to house all four coins in the series.



Proof gold and silver coins in France's "Treasures of the Nile" series celebrate the bicentennial of Egyptology. Issues in .920 fine gold honor (top, from left): Jean-François Champollion (1/4 ounce, 50 francs), and "Sitting Scribe" and King Tutankhamen (1/2 ounce, 100 francs). Depicted on .920 fine silver, 10-franc coins are (bottom, from left) Champollion, King Ramses II and Queen Nefertiti. The common reverse depicts the Sphinx, with pyramids in the background.

FRANCE:

"Treasures of the Nile" Mark Bicentennial of Egyptology

Struck as part of a series of cultural events celebrating the 200th anniversary of Egyptology, "Treasures of the Nile" is a collection of proof gold and silver coins from the Monnaies de Paris (French Mint). In 1798 General Bonaparte (soon to be Emperor Napoleon) left Toulon, France, for Egypt, accompanied by 30,000 soldiers and 150 scholars, scientists and artists. The data they accumulated was published in *Descrip-*

tion of Egypt, an encyclopedic work that marked the beginning of Egyptology as a science and a passion.

Three proof gold coins in the 1998-dated series comprise a 1/4-ounce 50 francs (mintage 3,000) portraying Jean-François Champollion, the Frenchman whose research permitted the deciphering of the hieroglyphs; and 1/2-ounce 50 francs showing King Tutankhamen and "The Sitting Scribe," adapted from a painted chalk statuette in the Louvre Museum (mintage 2,000 each). Three silver, 10-franc pieces show Champollion, Queen Nefertiti and



PEACE THROUGH COINAGE

A numismatic initiative for the Year 2000

At the recent ANA convention, I had the opportunity to speak with representatives of several world mints about my favorite topic, "Peace Through Coinage." All reminded me that time is getting short for choosing designs for the next millennium, and there was both bad and good news regarding Peace designs.

Some countries already have decided to use themes they believe will "sell" better. They feel the millennium needs an exceptional design or gimmick to capture collectors' attention.

Nations still developing coin programs, however, consider "Peace" a natural theme, and it seems likely many will include it. But at this stage, few countries are ready to divulge their plans or sales strategies.

While it seems certain that commemorative coins will cater to a variety of themes, circulating coinage will spread the message of Peace to the general population, and therein lies our hope. Make your feelings known to every world mint through letters, articles and opinions. The prospects for a Peace design on the reverse of the new United States dollar are better than ever. Let the United States Mint know you support the recommendation of honoring Sacagawea and her contributions to peace between settlers and Native Americans. Your opinion counts.

—Kenneth Bressett

King Ramses II (mintage 15,000 each). The series is tied together by a common reverse depicting three pyramids and the Sphinx.

For more information about French Mint issues and distributors, write to Monnaie de Paris, 11 quai de Conti, 75006 Paris, France, telephone 33 1 40 46 56 66, or visit the Mint's official World Wide Web site at www.monnaiedeparis.fr.

SWITZERLAND: **Helvetica Coin Portrays** **Author C.F. Meyer**

Switzerland's 1998 "Helvetica" coin is dedicated to novelist and poet Conrad Ferdinand Meyer on the centennial of his death. Meyer's historical novels, with their narrative yet symbolic literary style, have



Actual Size: 33mm

Swiss poet/novelist Conrad F. Meyer is the subject of the 1998 Helvetica commemorative 20 francs.

great cultural value.

Since 1936, Switzerland has issued Helvetica commemorative coins featuring contemporary topics. Net profits from the sale of these coins are earmarked to support Swiss cultural projects.

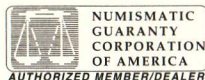
Designed by Jean Lecoultre, the obverse shows Meyer with his facsimile signature and the inscription C.F./MEYER/1825-1898; the reverse carries the denomination, 20 francs, the date and HELVETIA. The legal-tender 1998 Helvetica has a face value of 20 francs and is struck in .835 fine silver. Mintage is limited to 108,000 uncirculated and 14,500 proof pieces. For more information, contact "Swissmint," Bernastrasse 28, CH-3003 Bern, Switzerland, telephone 031 322 60 68; or fax 031 322 60 07.



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NUMISMATIC NARRATIVES

Treasury Puts New \$20s to the Test

With the recent revamping of its \$20 bills, the United States Treasury Department has put Andrew Jackson through the wringer, literally. To ensure the bills will stand up to the rigors of circulation, the Bureau of Engraving and Printing (BEP) has subjected them to a variety of everyday tortures, from soaking them in gasoline and dry-cleaning fluid to washing them 16 times with a load of towels. All the bills' new counterfeit deterrents—from the large, off-center portrait of our 7th President to the color-shifting ink—withstood the test.

Austrian Mint Announces Changes in Leadership and Marketing

The Austrian Mint, producer of some of the world's most popular bullion coins, has announced the appointment of a new president and master of the Mint. Replacing Paul



Dietmar Spranz has been named president and master of the Austrian Mint. The 58-year-old looks forward to promoting Mint products worldwide.

Berger, who retired recently after 10 years in the position, is Dietmar Spranz, formerly with the Austrian National Bank. "For me, this is a wonderful appointment [in] a great organization," says Spranz. "I look forward to continuing our well-established programs in bullion and numismatic products and . . . helping the organization grow both domestically and internationally."

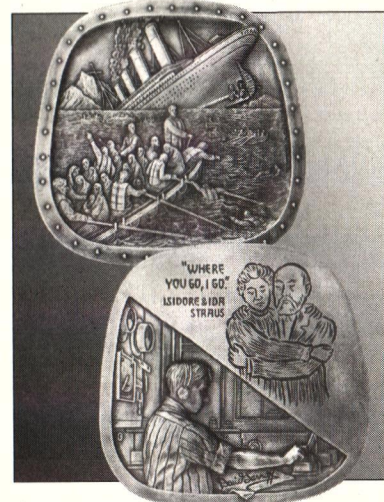
The Mint also has appointed a new firm to help market its numismatic products in North America. Based in Victoria, British Columbia, Euro Collections International (ECI) will promote the Mint's new issues, including its popular Maria Theresa taler restrikes. Heading ECI is Murray Church, formerly of the Royal Canadian Mint and founding publisher of *Moneycard Collector*, printed by Amos Press in Sidney, Ohio.

For additional information about Austrian Mint products, contact ECI at 550-777 Royal Oak Dr., Suite 349, Victoria, British Columbia V8X 4V1, Canada; telephone 250/658-1762; fax 250/658-1455; or E-mail info@eurocollections.com.

Hall of Fame Issues Titanic Medal

The 30th medal in the Jewish-American Hall of Fame (JAHF) series honors a pair of lovers who tragically lost their lives in the *Titanic* disaster of April 15, 1912—not the big-screen characters played by Leonardo DiCaprio and Kate Winslet, but real-life sweethearts Isidore and Ida Straus. In addition, the medal commemorates David Sarnoff, a youthful hero who went on to become "a benefactor of mankind."

The limited-edition piece, struck in bronze, pure silver and 10kt gold, was designed by JAHF Director



Actual Size: 50.8mm

Designed by Mel Wacks and engraved by Alex Shagin, a new medal released by the Jewish-American Hall of Fame commemorates the *Titanic*, Isidore and Ida Strauss, and David Sarnoff.

Mel Wacks and sculpted by award-winning artist Alex Shagin. The obverse features a poignant scene, with a crowded lifeboat in the foreground and in the background the *Titanic* sliding into the frigid waters of the North Atlantic. The reverse offers two separate, powerful images. An incuse rendering shows Mr. and Mrs. Straus in one another's arms, while television pioneer David Sarnoff is pictured in high relief, surrounded by his pioneering "wireless" equipment that allowed him to pick up and relay the names of those rescued by the *Carpathia*.

Mintage has been limited to 999 bronze, 499 silver and 99 gold medals, priced at \$29.50, \$99.50 and \$995, respectively. Address orders to the nonprofit Magnes Museum, 2911 Russell St., Berkeley, CA 94705. Fifty percent of the cost is considered a tax-deductible contribution. Please allow 60 to 90 days for delivery.

ANS Acquires New Home

After four years of searching, the American Numismatic Society (ANS), the ANA's sister organization in New York City, has found a new building to house its headquarters. Located at 140 Williams Street in Manhattan's financial district, the structure is, according to ANS officials, "ideally suited to the goals and aspirations defined in our assessment: to acquire larger, more centrally located headquarters; to provide additional space for visitors in our galleries, coin rooms and library; and to expand public programming in a variety of ways intended to encourage a wider, more diverse audience to appreciate the beauty and lore of numismatics."

Presently situated at Broadway and

155th Street, the ANS announced its desire to relocate in 1994. As of late September, the Society had not yet taken possession of its new home.

Coin Grading Firm Opens Shop in Denver

A new, third-party grading firm has opened for business in Englewood, Colorado, just outside Denver. The brainchild of Keith Love, a professional numismatist and former grader with Professional Coin Grading Service in California, says his Independent Coin Grading Company (ICG) is different from other firms. "I have listened for years to what dealers and collectors want from a coin-grading company. It is my intent to make ICG the premier coin-grading service." Also joining

the ICG team is former ANA Authenticator J.P. Martin; former ANA Education Director James Taylor; and Walt Armitage, previously with PCGS.

According to Love, ICG will not accept coins directly from dealers, collectors and investors. Rather, submissions will be processed by McGovern and Romero, a private accounting firm in Denver that will assign a computerized, random tracking number to every coin, and remove all address labels and other evidence that might identify the coin's owner.

All ICG owners, graders and employees have agreed in writing to "stay out of the rare coin business," says Love. The penalty for breaking the agreement is immediate dismissal and forfeiture of all ICG stock. The firm also has instituted a

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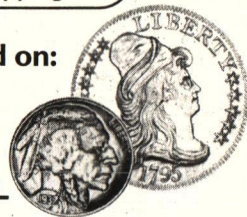
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BEP Card Pictures Portland Bank Note

A souvenir card printed by the United States Bureau of Engraving and Printing (BEP) for the ANA's recent show in Oregon pictures a \$50 note from the Lumbermens National Bank of Portland. Priced at \$6.50 (\$6.80 with postal cancellation), the card can be ordered by calling the BEP at 202/874-3315. •



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American Numismatic Association
Portland, Oregon • August 1998

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Saint-Gaudens: The Artist and His Double Eagle

by Jason F. Kuhl
ANA 136524

Renowned artist Augustus Saint-Gaudens strived to capture on the \$20 gold piece the essence of one of his greatest sculptures.



First struck in 1907, Augustus Saint-Gaudens' \$20 gold piece remains a favorite among collectors of United States coins.

ANA ARCHIVES

LEAF THROUGH ANY numismatic publication, and almost immediately you will encounter Augustus Saint-Gaudens' \$20 gold piece, first minted in 1907. The high-relief version of this coin long has been regarded as the finest product of the United States Mint, and has enjoyed great success with collectors and investors. That the Mint chose to use Saint-Gaudens' design on its modern gold bullion coins attests to its artistry.

Given the coin's success, it is surprising that many numismatists know little about Augustus Saint-Gaudens' importance in the world of American art and are unaware that his design for the double eagle is an extension of his previous artistic endeavors. Without knowledge of the artist's role in 19th- and early 20th-century America, the meaning and significance of Saint-Gaudens' design is all but lost to the modern collector.

Although enthusiasm for Saint-Gaudens' work has waned somewhat, during his lifetime he was considered America's greatest talent and helped bring the fine arts into a place of prominence. In present-day academic circles, he is viewed as a great artist, but among his contemporary artists and critics, he was immortal.

In his 1905 book of essays *Old Masters and New*, Kenyon Cox boldly declared, "No event has ever taken place in this country of equal artistic importance with the unveiling of the heroic equestrian statue of General Sherman by Augustus Saint-Gaudens." That the sculptor was included in this volume at all was a testament to his prominence, for, as author Hilton Kramer has noted, the book primarily focused on artists such as Michelangelo, Rubens and Rembrandt, yet contained two essays about

Saint-Gaudens. Today, we would no longer include him in a discussion of artists of this caliber, but during his time he was thought of as such.

As the country's leading artist, Augustus Saint-Gaudens was appointed "advisor of sculpture" for the 1893 World's Columbian Exhibition in Chicago. Numismatists know the Columbian Exhibition as the inspiration for our first commemorative coin, but its importance was much more far-reaching. It was a showplace for the country's greatest artists and architects, among them Bela Lyon Pratt and Hermon MacNeil, both sculptors under Saint-Gaudens' charge who would later design American coins.

By the late 19th century, Saint-Gaudens had become acquainted with many influential individuals within the art community. Thanks to his friendship with architect Charles McKim (whose firm McKim, Mead and White designed the Boston Public Library and the Municipal Building in New York City, among others), he was asked to serve on a committee overseeing extension of the Mall in Washington, D.C. While serving in this capacity, the sculptor met President Theodore Roosevelt, who, over dinner in 1905, asked him to design new cent, \$10 and \$20 coins reminiscent of the great, high-relief Greek coins of the 4th and 5th centuries B.C.

Saint-Gaudens was very enthusiastic about the opportunity to redesign the nation's currency, for he, too, admired the coinage of classical Greece. In a letter dated November 11, 1905, he declared to the President, "You have hit the nail on the head with regard to the coinage. Of course the great coins (and you might almost say the only coins) are the Greek ones you speak of . . . Nothing would please me more than to make the attempt in the direction of the heads of Alexander."

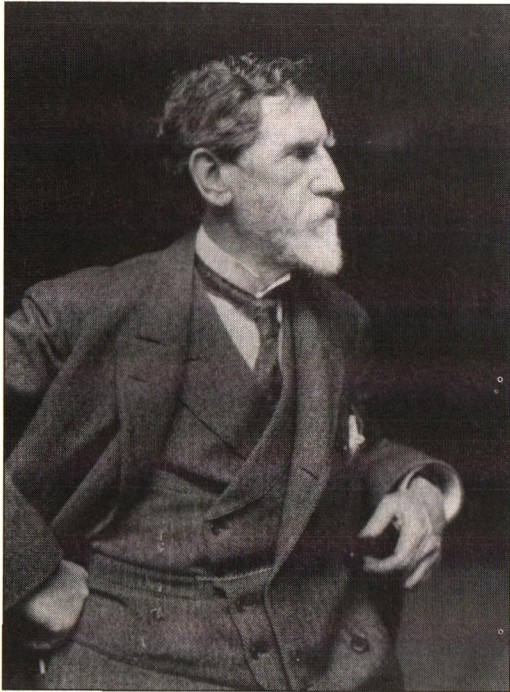
The eventual problems encountered with the production of the high-relief gold coins are well documented, and the sculptor must have anticipated them, for he went on to write, "The authorities on modern



In 1885 Saint-Gaudens purchased a summer residence in Cornish, New Hampshire. "Aspet," which the artist named for his father's birthplace in France, was built about 1800. Once a tavern called "Huggins Folly," the house became the artist's year-round residence in 1900.

PHOTOGRAPH BY JEFFREY NINTZEL
COURTESY OF SAINT-GAUDENS
NATIONAL HISTORIC SITE





Augustus Saint-Gaudens (1848-1907) was one of America's most talented and respected artists. This photograph was taken around 1905.

PHOTOGRAPH BY DEWITT CLINTON WARD
COURTESY OF SAINT-GAUDENS NATIONAL HISTORIC SITE

monetary requirements would, I fear, 'throw fits,' to speak emphatically, if the thing was done now. It would be great if it could be accomplished and I do not see what the objection would be if the edges were high enough to prevent the rubbing."

In this same letter, he described a sketch he had made for the obverse of the \$20 coin: "On the other side would be some kind of a (possibly winged) figure of Liberty striding energetically forward as if on a mountain top, holding aloft on one arm a shield bearing the stars and stripes with the word 'Liberty' marked across the field, in the other hand perhaps a flaming torch; the drapery would be flowing in the breeze."

The final design for the \$20 coin is in keeping with the spirit of Saint-Gaudens' original concept, but differs in several details. An early plaster survives in which a winged figure of Liberty carries a shield in her left hand, corresponding to the original description. In a later cast, the figure's shield has been replaced by an olive branch, which appears on the final version. In both cases, Liberty wears a headdress similar to that added at the President's request to the profile head on the \$10 coin.

This winged Liberty is reminiscent of the figure of "Victory" in the sculptor's 1903 memorial to Civil War General William Tecumseh Sherman in New York City's Central Park. The similarities between the two are so often acknowledged, it seems senseless to belabor the point here. Arthur Crawmer alluded to this in the March 1997 issue of *The Numismatist*, drawing attention to other instances in which Saint-Gaudens' coin designs were inspired by his previous works.

In his *Reminiscences of Augustus Saint-Gaudens*, the sculptor's son, Homer, wrote of his father's habit of recycling designs:

The conception of the standing eagle [for the reverse of the \$10 coin] he drew from a design he had often used on such work as the *Shaw Memorial*, the medal struck to commemorate the inauguration of President Roosevelt, and the shield of the monument to President Garfield in Fairmount Park, Philadelphia . . . The profile head [for the obverse of the coin] he modeled in relief from the favorite, but superseded bust of the *Sherman* "Victory," adding the feathers only upon the President's emphatic suggestion.

Homer also acknowledged that the flying eagle on the reverse of the \$20 gold coin was inspired by the Flying Eagle cent of 1856-58.

It is no surprise that Saint-Gaudens found inspiration in his *Sherman Memorial*. He was particularly proud of the "Victory" figure, referring to it often in his letters of the period. He called it "the grandest 'Victory'

"I HAVE BECOME a harmless, drooling, gibbering idiot, sitting all day long looking at the statue. Occasionally I fall on my knees and adore it."

.....



Author Donald Reynolds describes Saint-Gaudens' typical female "type" as having a "long neck, fullsome chin and lips, long nose, high cheekbones, and broad brow." These traits are very apparent on both the *Sherman Memorial* (left) and the \$20 gold piece.

SAINT-GAUDENS NATIONAL HISTORIC SITE

anybody ever made," and of the entire monument he wrote, "I have become a harmless, drooling, gibbering idiot, sitting all day long looking at the statue. Occasionally I fall on my knees and adore it."

Saint-Gaudens' "Victory" certainly is worthy of such praise. Wings outstretched, drapery swirling around her majestic frame as she gracefully touches down in front of General Sherman, she often is likened to the great Hellenistic Nike of Samothrace from the 3rd century B.C. However, under the artist's hand, she is uniquely American, symbolizing a nation's strength and, more specifically, the victories of General Sherman. He rides in her wake, but is oblivious to her presence, for she belongs to the realm of the unseen.

For Saint-Gaudens, this sculptural group—and the coin that followed—represented the culmination of a life-long quest to simultaneously depict the real and the ideal. The memorial paired a realistic portrait of General Sherman (sculpted from life by Saint-Gaudens in 1888) with a powerful personification of Victory. The presence of each gives meaning to the other.



Saint-Gaudens' image of "Victory" for the *Sherman Memorial* (above) and "Liberty" for the \$20 gold piece (far right) are reflected in a plaster cast of his first refined model for the double eagle (center). Note that Liberty has wings and wears a headdress.



The \$20 gold piece presented some additional challenges. Given the confines of the coin, the artist could not pursue a sculptural program as complex and sophisticated as that of the *Sherman Memorial*. Nevertheless, it is easy to see how the coin echoes the artist's earlier work. Saint-Gaudens' Liberty—in the guise of a classical image of Victory—was ideal for a coin intended to be reminiscent of ancient Greek art. The message is strengthened by the Capitol in the background, an unmistakable symbol of the United States that clearly shows the female figure is meant to personify American freedom. Indeed, the Capitol is to the coin's design what General Sherman is to the *Memorial*—a representation of the tangible. Lady Liberty, on the other hand, represents the ideal.

Was this imagery apparent to the general public? To some citizens, it must have been. The unveiling of the *Sherman Memorial* in 1903 was a major event accompanied by great pageantry and splendor. The May 31, 1903, issue of the *New York Times* reprinted the speeches given at the dedication, beginning with the Archbishop's invocation and finishing with the oration of Secretary of War Elihu Root. The *Times* also featured a commentary on the artistic merits of the sculpture.

As Hilton Kramer so aptly acknowledged, "We no longer have heroes, military or otherwise, who could conceivably be made the subject of such a monument. We no longer have artists to make such monuments, either. Irony is more our metier, and doubt our standard response to all displays of heroism or national pride." He further emphasized that, as such, every educated individual would have been familiar with Saint-Gaudens and would have seen the *Sherman Memorial* as both an artistic and symbolic masterpiece.

Augustus Saint-Gaudens may have had this in mind when he decided to use a similar allegorical figure on the \$20 gold piece scarcely four years after the sculpture was unveiled. He must have known the image on the coin would be identified with the personification of "Victory" in

continued on page 1317

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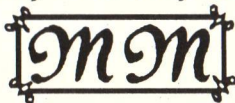
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A Tiny Trime in Trying Times

A 3-cent piece was issued for nearly three decades during troubled and changing periods in our nation's history.

by Akio Lis
J 1604546

THE NEED FOR a 3-cent coin had been the subject of debate since America's colonial days. Initially it was thought to be a logical extension of the British coinage system, which included a threepence issue; in the 17th century, the colony of Massachusetts also struck coinage in that denomination. Various designs were proposed for a 3-cent coin during the United States' Confederation period and the early years of our Constitutional government, but it was not until the late 1840s that a serious campaign was launched that led to the adoption and issuance of a silver 3-cent piece.

Although initially successful after its introduction in 1851, the circulating silver 3 cents met the fate of all precious-metal coinage during the Civil War: it was removed from circulation and hoarded. It was two years before a lobbying effort was mounted for a 3-cent piece in nickel, and four years before the coin was issued. The politics behind the approval of these coins were characteristic of the way government worked in the 19th century.

The Convenient Silver 3 Cents

THE FIRST SERIOUS move toward adoption of a 3-cent piece, or "trime," began in 1849 in conjunction with an effort to reduce the postal rate from 5 cents to 3 cents. Mint Director Robert M. Patterson indicated that a 3-cent coin would make the purchase of a stamp more convenient; a *Washington Globe* report said it also would decrease use of the bulkier large cents. Combining both arguments probably would have yielded an adequate rationale. Copper prices had increased to the point that little or no profit was made on the minting of the large cent, but for the 3 cents to be successful, a 2-cent coin also was necessary for making change.

The United States Mint produced three patterns. A 50-percent silver/50-percent copper piece combined the obverse of the half dime with a

... A PROPOSAL WAS introduced in the Senate that not only provided for a 3-cent coin of 75-percent silver, but also addressed the scarcity of small change ...

reverse featuring an Arabic numeral 3 in a plain field. Another pattern of 60-percent silver/40-percent copper also used the half dime obverse, but its reverse showed the value in Roman numerals. The third pattern muled these two reverses. Unique trial pieces are known with each reverse combined with a blank obverse.

In 1850 a proposal was introduced in the Senate that not only provided for a 3-cent coin of 75-percent silver, but also addressed the scarcity of small change by making the copper cent smaller and adding 10-percent silver to its alloy. The bill's sponsor, Senator Daniel Stevens Dickinson (D-New York), further proposed that the silver come from Mint supplies.

It was the policy during the 18th and early 19th centuries to accept foreign silver coins in exchange for U.S. gold and silver coins of equivalent monetary value. Recent gold discoveries had driven up the price of silver relative to gold. As a result, U.S. silver coins disappeared from circulation, were exported for exchange by weight, and replaced by well-worn foreign coins. Dickinson's proposal called for issuing a subsidiary coin with a silver content lower than that typical for worn coins.

With the adoption of the Act of March 3, 1851, the government profited from the minting of coins produced from the silver in foreign coinage. The measure also may have benefited those who wished to use foreign silver directly in commerce. Previously banks and businesses discounted foreign silver because of the precious metal lost to wear, allowing a windfall profit when the coins subsequently were deposited with the Mint. The debased coinage provided a medium for the commercial exchange of foreign silver coins at the set government rate.

Before production could start, the issue faced a final political hurdle within the Mint. Designs for the new coinage were created by both Chief Coiner Franklin Peale and Chief Engraver James B. Longacre. Peale's motif (a radiated liberty cap—as previously proposed by Christian Gobrecht for the gold dollar of 1836—on the obverse, and the denomination enclosed by a palm branch on the reverse) was backed by Mint Director Patterson. Fortunately, Longacre's political allies were better placed and more influential, and his relatively simple design was approved. On the obverse was a six-sided star enclosing a Union shield, surrounded by the legend UNITED STATES OF AMERICA and the date. On the reverse was a Roman numeral III encircled by a script letter "C" and 13 stars.

According to Abe Kosoff in his *Illustrated History of United States Coins*,



Actual Size: 14mm

The denomination on the silver 3 cents was represented by a Roman numeral and the letter C on the reverse (top). Type III (bottom) displays an olive branch and bundle of arrows to indicate a reduction in weight from .80g to .75g and increase in fineness from .750 to .900.

A PROPOSAL FOR a nickel 3 cents arose from Mint Director James Pollock's effort to develop a domestic supplier for the metal, which was used in producing cents.

.....



Actual Size: 17.9mm

It was hoped that the nickel 3 cents, first issued in 1865, would help solve the shortage of small change caused by hoarding of the silver version during the Civil War.

two other patterns were struck in 1851, both with similar legends and design elements, and a circular void in the center. Other patterns were produced in anticipation of design changes.

In 1853 the design was modified to include three lines outlining the star (Type II). An olive branch and bundle of arrows were added above and below the III, respectively, to indicate a reduction in weight and increase in silver fineness (silver once again was worth a lesser amount of gold). In 1859 the design was changed one more time by removing one of the outlines around the star to allow a better transfer of the design during the minting process (Type III).

Since large quantities of Type I pieces (1851-53) were produced for circulation, they are the easiest to obtain. Unfortunately, the fact that they were used in commerce makes them difficult to obtain in About Uncirculated (AU) or Mint-State grades. Most show some signs of weak strike and adjustment marks.

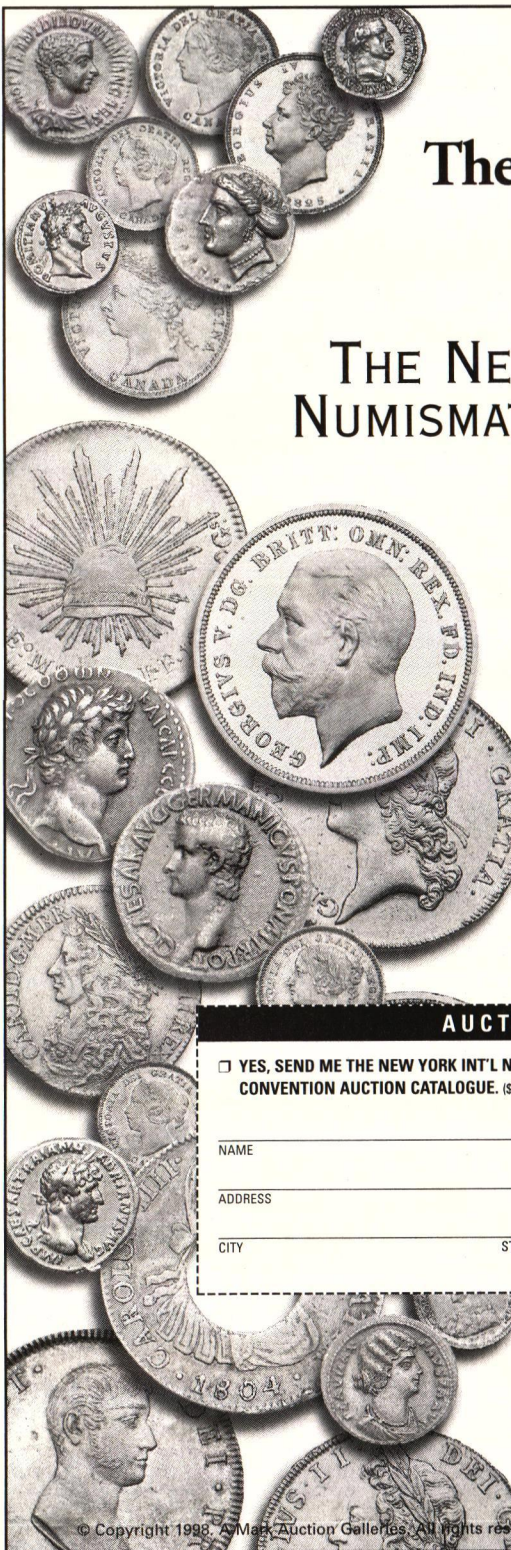
The 1851-O Type I may be the least available date because, as the only mintmarked coin in the series, it is included in type sets. Type II (1854-58) had lower mintages, but significantly more than Type III (1859-73). Modifications on Type II coins yielded even weaker transfer of some design elements, but Type III changes virtually eliminated the problem. Type II coins can be found easily in all grades but AU/Unc, with the 1855 the hardest to locate in general due to its low mintage, and the 1856 the most difficult in Mint State. Type III coins produced from 1859 to 1862 are the easiest to obtain in lower grades. High-grade examples are hard to find for the type, with the greatest number to be found in proof. Die varieties are available for all types in the series.

The silver 3-cent series proved somewhat popular and might have succeeded in the long run were it not for the Civil War. Production finally ended with the Act of June 22, 1874.

The Durable Nickel 3 Cents

AS IN MOST cases of internal warfare, all coinage disappeared as people hoarded things of real value. The government's first attempt at finding a replacement for the elusive small change was the issuance of fractional currency notes. A cheaply made substitute, the notes were not durable and therefore not a long-term solution. A proposal for a nickel

continued on page 1323



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I WAS EXTREMELY dismayed at the prospect of entering 5th grade. Our family had moved again, and I was not looking forward to being thrust into a group of strange kids. I also was somewhat leery when the school office told me my new teacher was a man . . . but that was *before* I met Mr. Spengler.

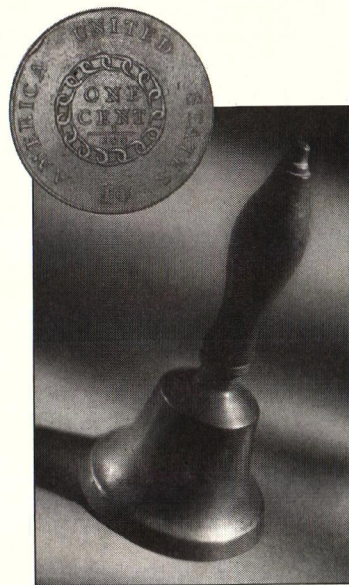
Mr. Spengler was like no one I had known before. When I walked reluctantly through his classroom door, I felt like the whole world was staring at me. Twenty-three pairs of 10-year-old eyes seemed to bore right through me, but Mr. Spengler quickly came to my rescue with his friendly voice.

"Welcome, welcome, young squire," he boomed. "Are you the Rossman boy?" Although I soon learned that Mr. Spengler addressed all his students as "young squire" or "young lady," I could manage only a nod, but it was enough. Mr. Spengler touted me like a baseball star joining a new team. He told the class that I was one of them, and they accepted me. It was a lucky day when I became one of "Spengler's Voyageurs."

Mr. Spengler had a big smile and a permanent twinkle in his eye. He made every subject interesting with his knowledge, enthusiasm, and ability to make youngsters find adventure in learning. We did not just cover the various subjects—we lived them. Mr. Spengler was big on games, storytelling and visual aids. He used flash cards and drawings for math, and postage stamps for geography; but no subject came alive like history. It was his method here that led me to my lifelong hobby and career—he taught history with his coin collection.

Stored in two well-worn cigar boxes, which he hoarded jealously like a modern-day Silas Marner, were his "treasures." Mr. Spengler was quite the showman. He would break out one of the boxes, pretend to hide it in the crook of his arm, glance around suspiciously, then quickly peek under the lid. After much apparent deliberation, he would deftly remove a coin whose date would (coincidentally) support the day's lesson.

by Will Rossman
ANA 106653



School lessons and numismatics can complement one another when someone like Mr. Spengler brings history to life with worn, but treasured, coins.

I WAS HOOKED on both coins and history from that point, and I wasn't the only one. Hundreds of students had been Spengler's Voyageurs over the years . . .

.....

"Look here," he'd say, "a British penny from 1770. Could it be that to avoid paying this coin as a tax, patriots dressed as Indians and dumped the tea shipment into Boston Harbor? Or might a young Ben Franklin have used it to buy bread in Philadelphia? That unhappy-looking fellow on the front is King George of England, and it was his loss of the colonies that were the young America's gain."

A student queried, "Why were they using British coins in America?" That brought a chuckle along with a commentary on frontier economics.

"First, young squire, there were no American coins then, because the United States did not yet exist. Colonists used a mixture of European coins, coins struck under the authority of a colony, and even some private issues or tokens. People on a frontier are hungry for coinage, and almost anything whose value can be widely agreed upon is welcomed."

"Why is that?" I inquired, fascinated by a vision of myself trying to spend my allowance in colonial Philadelphia.

"Money is the glue of civilization," he replied. "Before a society has money, it is limited by the restrictions of barter." Several of us looked confused, and he went on. "Barter is trading what you have for what you need, but it can be complicated. If you're a hunter and have meat to trade, you might go to the baker because you want bread. But if the baker needs clothes and not meat, you have no basis for exchange. Money provides a common denominator. Remember . . . money is the glue of civilization because it binds together all the elements of a fledgling nation."

Another time the coin of choice was a pitted and well-worn Chain cent. It was Mr. Spengler's favorite, and it never failed to make his imagination run rampant. "No coin is more representative of times in early America than this," he'd opine. "The new United States Mint in Philadelphia had rough going in its first 10 years, and no year worse than the first. Not everyone in Congress saw the need for a mint. The states had gotten along for years with a mishmash of foreign, state and private issues, and some leaders didn't want to foot the additional expense. They demanded that any effort make a profit, and with having to get equipment and materials from

continued on page 1287



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When Wen Wasn't Money

In Asia and America, Chinese “cash” coins served a variety of purposes, from legal tender and gambling chips to ornaments and folk medicine.

by Margie Akin
ANA 160404

AT ONE TIME or another, most collectors have encountered the Chinese wen, a cast, copper-alloy coin with a square hole in the center. Numerous varieties of such pieces were produced in China for more than 2,200 years, and were used in Korea, Vietnam and Japan before these countries produced their own coins based on the same model. Made from various alloys of copper, iron and zinc, the coins of all four countries almost always bore Chinese characters on the obverse. Though other names sometimes were used, the specific basic denominations were *wen* (China), *dong* (Vietnam), *mon* (Japan) and *mun* (Korea).

Over the centuries, the versatile wen also functioned as decoration, medicine, talisman and gambling token, and even made an occasional appearance as hardware. When the Chinese traveled outside their borders, they carried these coins with them for non-monetary purposes. Non-Asian people who came into direct or indirect contact with the Chinese often adopted similar uses for the ubiquitous wen.

The fur trade was responsible for the introduction of Chinese coins in the New World. The British, whose ships often carried Asian crews, discovered that Native Americans highly valued the metal in Chinese coinage. When Spanish explorer Jacinto Caamano sailed his ship, the *Nuestra Señora de Aranzazu*, through Nookta Sound (British Columbia) in 1792, he found that British fur traders had been frequenting the coastal regions of the Queen Charlotte Group for five or six years. The ship's log contains a description of his first encounter with Taglas Cania, an important tribal leader:

Cania came on board at 5 o'clock that evening. He is of very big frame, and stout proportion, with a handsome face, and is about seventy years old. His



Not Actual Size

A typical wen, or “cash” coin, of China. This particular specimen dates to the reign of Kang Xi (1662-1722).

ANA MUSEUM

A NUMBER OF Chinese gambling games employ wen as gaming pieces, analogous to those used in checkers or chess.

.....

clothing, all of sky-blue cloth, consisted of two loose frock coats one over the other, ornamented with Chinese cash . . . His breeches, in the form of trousers, were also trimmed with many of these cash, so that he sounded like a carriage mule, as he walked . . . He wore a headdress similar to that of the Tasen; and, at a little distance, looked very fine in his extravagant costume [The term "cash," a South Indian name for a small, bronze coin, was never used by the Chinese, though foreign supervisors of Chinese mints sometimes included it in coin inscriptions.]

Although we have no further record of that particular piece of clothing, photographs and various literature, as well as ethnographic examples found in museum collections, attest to the popularity of Native American clothing decorated with Chinese wen. Interesting examples include coins used as fringe decorations on dresses and incorporated into beaded headbands by native peoples of the Columbia Plateau. The coins also were used to decorate the religious regalia of Alaskan shamans.

When Chinese people came to America, they brought their coinage with them. They used wen primarily as gaming pieces and talismans, and as part of a system of folk medicine. While some people have speculated the Chinese circulated these coins as currency within their own communities, there is ample evidence the coins' value for use in other activities precluded their use as money.

A number of Chinese gambling games employ wen as gaming pieces, analogous to those used in checkers or chess. Wen were not used as betting money (the local, circulating currency normally served that purpose), but occasionally they may have served as tokens representing bets made in the local currency.

Fan-tan was far and away the most popular of these games, played by both Chinese and non-Chinese people all over 19th-century America, although *sick* and a form of dominoes also frequently were played. Evidence of these games has been recovered from archaeological sites at former railroad construction camps, and within other Chinese communities and temporary settlements. Early California newspapers carried accounts of frequent raids on gaming parlors. The threat of raids explains why coins sometimes are recovered from privies, where they must have been hidden to protect the operators of the illegal games.

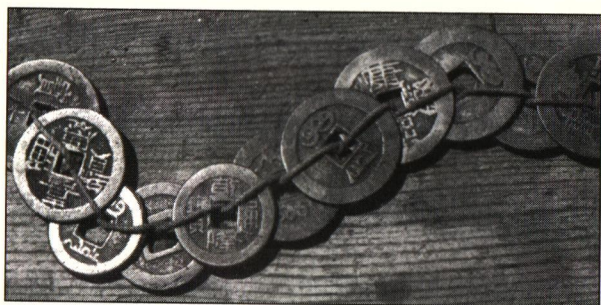
Wen were used as gaming pieces in fan-tan, a popular pastime both in Asian and non-Asian cultures. This group of 280 coins was wrapped and bagged when obtained by Grant Keddie in 1981.

M. AKIN



PERHAPS THE MOST dramatic use of wen as charms or talismans are "coin swords" . . . These were hung over the bed to protect newly married couples . . .

.....



Purchased in a California coin shop, these coins tied with red string are typical of groups used for talismanic purposes.

M. AKIN



Coins tied together with string or ribbon were believed to have protective powers. They often were presented to relatives leaving China for other parts of the world.

G. TSAO/M. AKIN

According to 19th-century folklorist Stuart Culin, "The coins used in playing *fan t'an* are those of the present dynasty, such as are now current in China and imported expressly for gambling purposes in large quantities." Coins recovered from archaeological gaming contexts tend to match Culin's description, and British Columbian museum curator Grant Keddie has obtained ethnographic samples that confirm this observation. Culin noted in 1891 that Vietnamese dong also were

used in fan-tan. This occurred only from about 1885 to 1895, when dong circulated in China's Guangdong province. Many zinc dong have been recovered from sites in California occupied by Chinese during this period.

Perhaps the most dramatic use of wen as charms or talismans are "coin swords," coins woven together with cotton string and supported with iron rods to resemble a sword. These were hung over the bed to protect newly married couples, or otherwise to ward off ghosts. Share K. Lew, a Taoist monk trained at White Cloud Monastery (near Beijing) and now living in California, notes that coin swords can be substituted for the traditional sandalwood swords used to guard against ghosts and spirits, since the more orthodox sandalwood talismans are difficult to obtain outside China.

Chinese people often carried several wen, tied together in strings or groups, as protective charms; some were kept in their homes or places of business. Groups of coins that may have served this purpose have been recovered from sites in Lovelock, Nevada, and Riverside, California. Coins tied together with red string were given as good-luck gifts to family members leaving China for California, a practice that continues today. Dr. Gary Tsao of Riverside, a second-generation Chinese-American, reports that when his mother was visiting relatives in Shanghai in 1984 or 1985, she was given nine coins tied together with red ribbon before her return to the United States. Among them were some particularly old specimens, three of which were struck 900 to 2,000 years ago. Three others were large-diameter wen of emperor Kang Xi (1662-1722), considered by many Chinese to be especially lucky.

Wen also were used by Chinese and other Asian peoples in a home remedy known as "coin rubbing" (called *juasha* in China, *cao gio* in Vietnam, *koo kchall* in Cambodia, *kuong* in Laos and *karok* in Indonesia). Reportedly effective in the treatment of colds and flu, the practice remains

IMMIGRANT CHINESE LABORERS, who had to rely on self-treatment for most medical problems, may have kept a few coins around for such purposes.

.....



Wen were thought to have medicinal properties. Particularly popular was the practice of “coin rubbing,” reportedly effective in the treatment of colds and flu. Pictured are oils, ointment, and an imitation coin mounted in a special handle.

M. AKIN

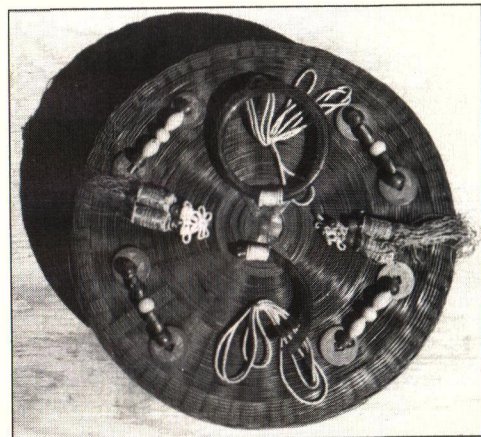
popular today in Asian-American communities. The edge of the coin is rubbed vigorously over the skin in several key places related to acupuncture points. Usually an herbal oil, most commonly a mentholated mixture like Tiger Balm, is used in the process.

In China coins also were the key ingredients of some medicinal teas. Coins made of brass—essentially an alloy of copper and zinc—were thoroughly washed and boiled in water to produce a “tea” that was thought to promote healing and enhance the immune system. Bronze coins, with their high lead and tin content, were boiled to produce a solution for treating external parts of the ear. Vietnamese coins, with their high levels of zinc, were ground up and mixed with an aqueous solution or ointment for topical use on eyes, ears and hemorrhoids. Immigrant Chinese laborers, who had to rely on self-treatment for most medical problems, may have kept a few coins around for such purposes. (Indeed, zinc is becoming a common ingredient in over-the-counter sore throat remedies.)

Finally, we must note the use of wen as decorations on

The lids of late 19th- and early 20th-century bamboo “sewing baskets” were decorated with coins, beads and intricately knotted cords.

M. AKIN



THOUSANDS OF WEN have been found along the West Coast at sites of Chinese occupation, and archaeologists have made good use of them . . .

.....



Hundreds of wen are tightly lashed to a leather vest once worn by a Tlingit chief. The Tlingit were seafaring people who lived along the coasts of southern Alaska and northern British Columbia.

FIELD MUSEUM OF NATURAL HISTORY

Chinese goods intended for the non-Chinese market. Coins often adorned split-bamboo baskets, popularly called "sewing baskets" in the late 19th and early 20th centuries because they often were used to hold needles, thread, pins and other sewing implements. These round baskets varied in size from about 200 to 350 millimeters in diameter and 100 to 150 millimeters in depth, and had fitted, dome-shaped lids. On simple baskets, the lid decoration might use as many as 10 wen, some red tassels and a few glass beads; more elaborate baskets might include glass rings and cords tied in complex knots. Older female residents of the American West report that such baskets were so common, every home had at least one. They also were used in the East: Pearl Kleiger Surofsky recalls having such a basket when she was a young girl in New York City in the 1920s. The presence of some Chinese coins in archaeological and historic sites associated with Euro-American people attests to the popularity of these common, but fairly fragile, baskets.

Thousands of wen have been found along the West Coast at sites of Chinese occupation, and archaeologists have made good use of them in reconstructing overseas Chinese culture. Unfortunately, however, many sites have been destroyed by treasure hunters digging for old, corroded coins that have almost no market value. In most cases, specimens in better condition can be purchased from dealers for less than a dollar each. Sites that yield these historically significant Chinese coins should be reported to a historic archaeologist. •

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Margie Akin is an associate research anthropologist at the University of California, Riverside, where she received her doctorate. Her research interests include historic archaeology of the American West, especially its numismatic elements. She also is studying collectors and collecting behavior, and is working on a book that will examine the relationship between collecting and archaeology. Readers can contact her via E-mail at makin@navel.ucr.edu.

Coins are affixed with leather thongs to a buckskin dress from the Klamath Lakes area of the Pacific Northwest.

M. AKIN



The Official

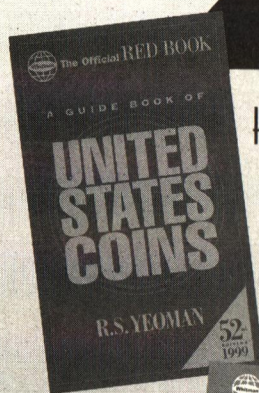
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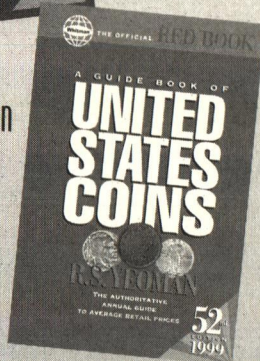


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A Century of Numismatics—1901-2000

NUMISMATICS HAS NEVER moved in lock step with the American economy. Often the coin market is "hot" when the American economy is "cold," or vice versa. So it was in the 1930s.

The Great Depression

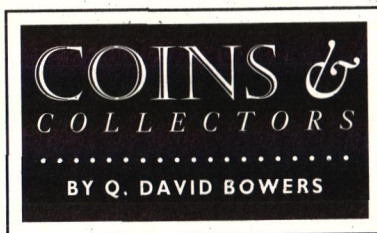
While the Depression may have put the average citizen literally out on the street or in a welfare line or soup kitchen, the hobby of numismatics was doing well. In fact, this decade demonstrated the greatest growth spurt the hobby has ever experienced. Why the seeming paradox?

First of all, numismatics was and, in my opinion, still is a hobby—not an industry. Aside from the simple joy of whiling away an hour or two contemplating the design and history of coinage minted long ago, numismatics includes aspects of art and science.

While much historical analysis of the Depression has concentrated, of course, on economic hardships and innovative welfare programs created to combat them—less well known are the amusements America pursued. Not surprisingly, all hobbies did well. Jigsaw puzzles became a national fad, and many shops sold or rented them. Monopoly™ was a "hot" seller, and miniature golf became wildly popular. Films were well attended, and all who were rendered spellbound while reading *Gone with the Wind* could hardly wait to see Clark Gable and Vivian Leigh bring the story to life on the screen.

Americans still preferred to take to the open road in a Ford Model A, but other automobile manufacturers were beginning to compete. Airlines

expanded their routes, and Pan American World Airways' giant Clipper seaplanes carried passengers



across the Atlantic in luxurious comfort. The most common method of long-distance travel, however, was still the train, and any dealer traveling a considerable way to buy a collection or attend a convention would choose to go by rail.

Busy as President Franklin Roosevelt obviously was, the chief executive was said to have been a stamp and coin collector. While his stamp-collecting shenanigans (including having Postmaster General James Farley print up all sorts of specially ordered oddities) are well known, not much has been reported regarding his numismatic proclivities. Apparently, his numismatic zeal was lukewarm at best. Later in the decade, when coin collecting became popular, Roosevelt was conspicuously silent on such matters as new commemoratives and proof sets, yet his 1933 call "to turn in the gold" still echoes.

Books and Albums

As strange as it may seem to readers today, in 1931 there was no such thing as a regularly published price guide for United States coins, nor were any basic price guidelines of-

fered in the only monthly numismatic periodical, *The Numismatist*. To find out what an 1885 Liberty Head nickel was worth on the open market, for example, a collector had to take the haphazard route of consulting the often incomplete lists of prices realized at recent coin auctions and reviewing dealers' retail offerings. Moreover, there were no universally accepted grading standards, and one person's About Uncirculated could be another's Gem.

This changed in the year 1934, when Wayne Raymond launched his *Standard Catalogue of United States Coins and Currency*. Now, for the first time, a single guide listed mintage figures and coin prices from early American and colonial coins through the federal series. More-

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Wayne Raymond's Standard Catalogue was wildly successful and quickly became a standard reference work. This advertisement appeared in the September 1934 issue of *The Numismatist*.

over, the publication was intended to be updated regularly (as it was until the final edition was published in 1957, a year after Raymond's death).

Raymond started out as a bank teller, but he soon discovered coins and decided to become a professional numismatist. In 1910 he envisioned establishing a great, rare-coin emporium in New York City and attempted to forge an alliance with dealer B. Max Mehl of Ft. Worth, Texas. Even though Mehl actually packed up and moved to Gotham, he soon returned to the familiarity of the plains. Of course, both Mehl and Raymond went on to achieve great success individually.

In the 1930s, Raymond was in charge of the numismatic section of the Scott Stamp & Coin Company in New York City. He also began selling cardboard album pages and his new *Standard Catalogue*, not to mention selections from a large inventory. As if that were not enough, he formed a fine private collection, gradually specializing in numismatic esoterica, particularly tokens. Further, he cataloged many fine collections for sale (working with James Macallister of Philadelphia) and found time to edit and publish *The Coin Collector's Journal*. In 1938 he hired Dutch refugee Hans M.F. Schulman as a staff numismatist; later, Schulman became well known on his own account.

The availability of Raymond's *Standard Catalogue* and his immensely popular "National" albums, along with the coin boards sold by J.K. Post (offered later by Whitman Publishing Company), combined to launch the popularity of date-and-mintmark collecting. In 1931 a Proof 1885 nickel was apt to cost the same as a Proof 1884 or 1904. By the end of the decade, the 1885 had

"broken out" and was recognized as a rare date. Pocket change was being scrutinized thoroughly, and prize Lincoln cents such as the 1909-S VDB, 1914-D and even the 1931-S were being fished out—not to overlook 1885-86 Liberty Head nickels, 1916-D Mercury dimes, 1916 Standing Liberty quarters and many other key issues.

Indeed, it was possible "to find a treasure in your pocket"—as B. Max Mehl mentioned in his omnipresent media advertisements for his *Star Rare Coin Encyclopedia*. Anyone who spent a dollar for the *Encyclopedia* could discover that an 1894-S dime would bring a check from Mehl that would help Junior's college fund. Mehl made a substantial contribution to the hobby's development as he promoted his numismatic endeavors through direct-mail, radio and newspaper campaigns.

Meanwhile, the hobby received another dose of adrenaline in 1935, when Chicago publishers Lee F. and Cliff Hewitt launched *Numismatic Scrapbook Magazine*. During an era in which *The Numismatist* was more or less locked into the routine of club news and specialized articles on subjects that were arcane to the average reader, *Scrapbook* played to a popular audience and reported scarce coin finds, circulation data and general numismatic gossip. In time, Hewitt's monthly journal acquired the largest circulation of any coin periodical on the market.

Among the Dealers

Major dealers sprung up in New York City. Brothers Joseph B. and Morton Stack set up a coin store in 1934 and conducted their first auction in 1935. This same firm flourishes today under the management of the Stack family. Abe Kosoff,

originally an accountant, also hung out his shingle as a professional numismatist during the 1930s. F.C.C. Boyd, a successful executive with Union News Company, became an appraiser for the Colonel Green coin estate and bought an immense treasure trove of coins (including 3,000 gold dollars) accumulated by dealer William P. Brown.

However, the era's grand master and dean of the rare coin trade was Thomas L. Elder, who had retired to write and reminisce about the "good old days." The December 1940 issue of *The Numismatist* listed names of 27 American coin dealers who had achieved the business success necessary to be able to take out half-page or larger advertisements in the magazine.

Prominent Collectors

Significant numismatic collectibles on the market in the 1930s included items from the estates of Virgil Brand and Colonel E.H.R. Green. The Waldo Newcomer Collection was consigned at fixed prices to B. Max Mehl, who also purchased private collector William Dunham's cabinet *en bloc*, selling many pieces privately and then conducting an auction of sorts in 1941 with Dunham's name on the catalog cover.

While some great collections were dismantled, others were in the pleasurable process of being built. Baltimore banker Louis E. Eliasberg, for example, took exception to the government's recall of gold coins in 1933-34 and began collecting as much gold as he could find—from dollars to double eagles. In New York, young John J. Ford Jr. discovered coins and became a vest-pocket dealer under the tutelage of his friend and mentor, local Long Island banker C.J. Edgar.

Commemoratives

"Commemoratives—and more commemoratives" was the era's numismatic theme. In 1935 the Hudson commemorative half dollar (with only 10,008 struck) was offered for \$1 and sold out by the time most orders arrived. Unbeknownst to competing collectors, New York dealer Julius Gutttag scooped up nearly the entire supply. The price rose immediately to \$5 per coin. Subsequently, the Old Spanish Trail commemorative half dollar, also with a mintage of 10,008, was cleverly marketed by L.W. Hoffercker of El Paso, Texas, and also quickly sold out.

However, this was nothing compared to what happened in Kentucky, when C. Frank Dunn, who had a virtual stranglehold on the distribution of the 1934 Daniel Boone Bi-

centennial half dollar, issued special varieties in 1935 with the small date "1934" on the reverse. Denver and San Francisco Mint pieces were struck only to the extent of 2,003 and 2,004, respectively. Hobbyists who wanted to complete their collections had to purchase the set offered at \$3.70 in *The Numismatist* in November 1935, even though they already had bought the original Boone coin. These newly minted rarities ostensibly "sold out," and the price jumped to nearly \$50 per pair. The sale of the Boone pieces strung out all the way to 1938 as Dunn questionably supplemented his diminished inventory with coins he claimed were "bought back from the original owners."

The growing popularity of the commemorative market was almost

like having a license to coin money (which, in effect, Dunn and others did). Ethical questions arose. However, the marketplace still flourished. In 1936 all the stops were pulled out with the release of more than a dozen new types as well as numerous new date and mintmark varieties.

The commemorative coin boom flared out in the summer of 1936, when the market fell with a quick thud. However, thousands of new hobbyists who had succumbed to the lure of commemoratives stayed with numismatics to collect Liberty Head nickels, Lincoln cents and other coins, including two new designs launched during the decade—the Washington quarter dollar (1932) and Jefferson nickel (1938). By decade's end, the hobby had arrived in a big way. •

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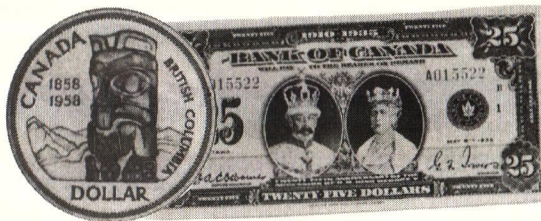
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The First Woman to Head the Mint

THE RECENT 100TH birthday party for collector Bob Hendershott, held in August at the ANA's 107th Anniversary Convention in Portland, Oregon, brings to mind the 1976 celebration for another centenarian, Nellie Tayloe Ross. The first woman to serve as Director of the Mint, she lived to be 101 years old.

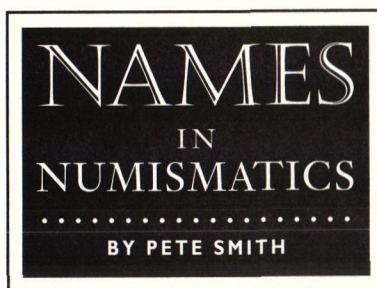
At her 100th birthday celebration, Ross received best wishes from John W. Snyder, Secretary of the Treasury from 1946 to 1953; William H. Brett, Director of the Mint from 1954 to 1961; and Eva Adams, Director of the Mint from 1961 to 1969. President and Mrs. Gerald Ford sent greetings, as did former First Lady Bess Truman. ABC television's *Good Morning America* sent a reporter to cover the party. Ross received a gold medal from British sculptor Paul Vinze.

The daughter of James Wynns Tayloe and Elizabeth Blair Green, Nellie Davis Tayloe was born in St. Joseph, Missouri, on November 29, 1876, and grew up in Omaha, Nebraska. She was reluctant to reveal her true age, and some biographies give her year of birth as 1880. Trained as a kindergarten teacher, she never entered that profession.

Nellie married lawyer William Bradford Ross on September 11, 1902, and moved to Wyoming. Nellie and William had four sons (including twins), one of whom died accidentally in February 1906. She devoted herself to raising their children; joined the Cheyenne Woman's Club; was active in the Boy Scouts; and won prizes for her embroidery.

William was elected governor of

Wyoming in 1922 and died in 1924, before completing his term of office. Both political parties quickly con-



vened nominating conventions, and the Democrats chose Nellie as their candidate to serve the remaining two years of his term. Although she did not campaign actively, she was elected. When Nellie Tayloe Ross was inaugurated on January 5, 1925, she became the first woman to serve as a state governor. She narrowly lost her bid for re-election in 1926.

Although she had no public speaking experience before serving as governor, she soon found herself in demand as a speaker. At the Democratic National Convention in 1928, she made a seconding speech for Al Smith. The following year, she was vice chairman of the Democratic National Committee and organized the women's division. She directed the campaign for the women's vote for Franklin D. Roosevelt in 1932.

President Roosevelt appointed Ross Director of the Mint effective April 30, 1933. It was obviously a political appointment, and little was expected of her since coinage production was low during the Depression years. However, this situation soon changed.

Production of silver coinage be-

gan to increase in 1934. Ross put the Mint on a 24-hours-a-day, seven-days-a-week schedule. She oversaw construction of a new Mint in San Francisco and doubled the capacity of the Denver Mint. The San Francisco Mint introduced a process that struck two coins simultaneously. Production increased tenfold, up to 4 billion pieces a year during World War II. The Mint also struck millions of military service awards and decorations, as well as foreign coins.

Presidential Order 6260 of March 1933 ended production of gold coins at the Mint. As they were withdrawn from circulation, deposits of gold and silver coins flooded the Treasury. The government had not purchased gold since 1893, but in 1934 it took possession of all monetary gold in the country. It fell to Ross to deal with these deposits. During her term, the government built the fed-



Actual Size: 76mm

Nellie Tayloe Ross may have posed for the figure shown on the reverse of her Mint Director's medal.

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eral gold depository at Fort Knox, Kentucky, and the silver depository at West Point, New York.

During World War II, coinage alloys were changed because of increased demand for the strategic materials copper and nickel. Referring to the 1943 steel cents and the recycling of shell casings for the cents of 1944-46, Ross recalled, "That awful war penny almost ruined our reputation; but nobody disliked it more than we did at the Mint."

Ross supervised the meetings of the United States Assay Commissions from 1934 to 1952. Unproven reports suggest that she posed for the reverse of the 1935 Assay Commission medal designed by Mint Chief Engraver John Ray Sinnock. The design shows a woman seated before a balance scale, with a coin

press on the right and a shield with the arms of the Treasury Department in the background.

This design also appeared on the obverse of the 1941 and 1947 Assay Commission medals, and on the reverse of the Mint medal honoring Ross' term as Director of the Mint (U.S. Mint medal list, #316). Her appearance on both the obverse and reverse of the Mint Director's medal is unusual, but not unprecedented; other examples include U.S. Mint medals for George S. Robinson and George Washington.

Captain Kenneth M. Failor, who together with Eleanora Hayden wrote the standard reference on modern Mint medals, *Medals of the United States Mint*, worked at the Mint after 1936 and was an assistant to Ross after 1949. In his medallic

reference, he describes the image on the reverse of the Ross medal only as "an allegorical figure."

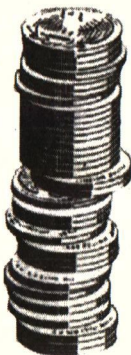
During Ross' term as Mint Director, three United States coins were redesigned: the nickel, dime and half dollar. She was on the advisory committee that evaluated 390 submissions in a design competition for the Jefferson nickel and awarded a \$1,000 prize to Felix Schlag.

Ross' fourth five-year term ended on April 29, 1953. At age 76, she had served long enough, and a Republican administration was coming in. No other Director of the Mint has served as long. She was responsible for the production of about two-thirds of all domestic coinage produced by the Mint since 1792. Ross died on December 19, 1977, in a Washington, D.C., nursing home. •

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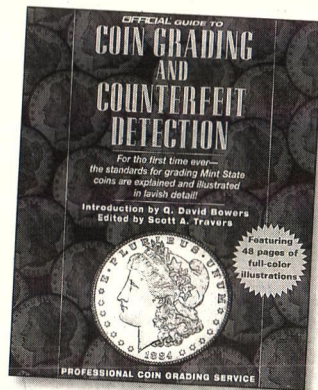
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"EID MAR"—A Celebration of Murder!

WITH THE RECENT publication of my book *The History and Coinage of the Roman Emperors, 49-27 B.C.*, it seems appropriate to consider what is arguably the most famous coin type of ancient Rome. The issue of Marcus Junius Brutus commemorates the brutal assassination of dictator Gaius Julius Caesar in the Senate chamber on the "Ides of March" (*Eidibus Martiis*) in the year 44 B.C.

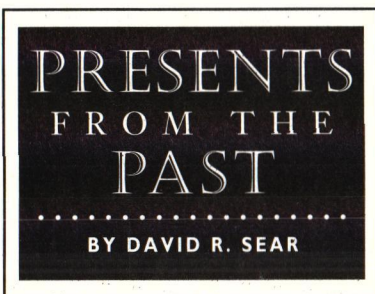
The coin belongs to a series produced just prior to the fateful battle of Philippi, fought in October 42 B.C. This pivotal confrontation decided the fate of the Roman Republic in favor of autocracy, represented by Caesarian leaders Marcus Antonius (Mark Antony) and Octavian, at the expense of the democratic ideal championed by tyrannicides Brutus and Cassius.

These self-styled upholders of the concept of individual liberty under traditional senatorial rule had, over the past year or more, been busy in Rome's eastern territories raising a huge army with which to confront the heirs of the murdered dictator. By removing Caesar from the political scene, they had hoped miraculously to restore the fortunes of the ailing Republic. But over the preceding half century, the Senate had become increasingly subject to the influence of powerful and charismatic military leaders whose soldiers owed personal loyalty to them rather than the government in Rome.

This was the true undoing of the 450-year-old republican regime. The revolution initiated by Caesar certainly dealt the death blow, but in reality it represented only the final

phase of a well-established and seemingly inevitable movement.

In the chaotic aftermath of the



ides of March (March 15), the power vacuum in Rome was partially filled by the slain dictator's consular colleague Mark Antony. But as a result of his military reverse in the siege of Mutina (43 B.C.), Antony was obliged to acknowledge the status of Caesar's 19-year-old heir Octavian as joint leader of the Caesarian party. This led to the formation of the Second Triumvirate, with Pontifex Maximus M. Aemilius Lepidus serving as the third member of this revolutionary junta.

A good part of 42 B.C. was spent in preparations for the inevitable trial of strength between the military triumviral government in Rome and the

republican loyalists in the East. Desperate to raise money to maintain their huge army and deprived of revenue from the wealthy communities of Asia, the Triumvirs instituted the notorious proscriptions.

For those who lived through the events of 82 B.C., the actions of the triumviral regime revived painful memories of the savage measures enacted by the dictator Sulla. This had been one of the most hated episodes in the annals of Roman history, and now similar scenes of unspeakable horror were witnessed in the capital.

Wealthy opponents of the Triumvirs were mercilessly hunted down and executed, ostensibly for political crimes, but in reality because of the value of their possessions, which were confiscated by the government. No less than 300 senators and 2,000 knights perished in this bloodbath, a truly heinous crime. Many others escaped with their lives—though not their property—by fleeing to Sicily, where Sextus Pompey—himself on the list of those proscribed—had recently established himself.

Of the victims of the proscriptions, undoubtedly the most illustrious was Marcus Tullius Cicero, the great orator and statesman. His inclusion on



Not Actual Size

A portrait denarius of M. Junius Brutus celebrates the assassination of Caesar on the ides of March 44 B.C. The reverse design combines the liberty cap with the weapons of murder.

the deadly list was due primarily to the "Philippics," a series of speeches to the Senate delivered between September 44 B.C. and April 43 B.C. in which he was bitterly critical of Antony. This sealed his fate, and he met his death with courage and dignity on December 7, 43 B.C., just a few weeks short of his 64th birthday.

Faced with similar problems in the East, leaders of the republican faction acquitted themselves no more creditably. After leaving Italy, Brutus gained a solid military reputation in Macedonia and Thrace, while Cassius seized control of Syria. In Spring 42 B.C., the two leaders met at the Asian city of Smyrna. The result was a continuation of vigorous military action, as well as extortions on a grand scale from Asia Minor and Syria.

Brutus besieged the Lycian city of

Xanthus, driving its inhabitants to mass suicide, whereupon the other cities of the region submitted to his demands. The citizens of Rhodes displayed a similar reluctance to involve themselves in the coming Roman civil war, with the result that Cassius subdued them and extracted the vast sum of 8,000 talents (about 48 million silver drachmas) from the island-state. There were numerous other instances of such exactions.

In Summer 42 B.C., Brutus and Cassius met at the old Lydian capital of Sardis. Their forces now united, the troops enthusiastically hailed both commanders as imperator, and they planned for the military confrontation with the Triumvirs.

The situation looked promising for the Republicans. In addition to their formidable legionary force (which

probably outnumbered the Caesarian army in available manpower at Philippi), they enjoyed complete naval superiority. In September Brutus and Cassius led their army of 19 legions across the Hellespont into Europe and moved west along the Via Egnatia to Philippi. Here, a little west of the city, they took up a strong defensive position in readiness for the long-awaited contest.

It was during this final phase of preparations that the remarkable "EID MAR" denarii of Brutus were struck. For whatever reason, Cassius did not participate in the coinage, and as a result we possess no portraits of this interesting individual. Perhaps Brutus by now had assumed the overall leadership role. He was certainly the more popular of the two generals, though his military skills seem to

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have been inferior to those of his dour colleague.

The "EID MAR" denarii are an unashamed celebration of the very act of tyrannicide. This was certainly as far as Brutus and Cassius could go in their condemnation of all the late dictator had stood for and in their provocation of his heirs. So extraordinary is this type that it was renowned even in ancient times and actually receives mention by historian Dio Cassius, who wrote in the early 3rd century A.D., "Brutus stamped upon the coins which were being minted his own likeness and a cap and two daggers, indicating by this and by the inscription that he and Cassius had liberated the fatherland."

The two daggers, representing the weapons of the assassins, flank a *pileus*, the cap of Liberty and the spe-

cial headdress of the divine twins Castor and Pollux, patrons of Rome, who were believed to have intervened on the battlefield in one of Rome's direst military crises—the battle of Lake Regillus in 496 B.C. Thus, the *pileus* characterizes the assassination of Caesar as a profoundly patriotic act, perhaps even divinely authorized.

The design's symbolism was made even more powerful by Brutus' descent from the Republic's founder and first consul, L. Junius Brutus, who in 509 B.C. swore on a bloody dagger to expel the Tarquin kings from Rome. The implied parallel with Caesar's assassins was clearly part of Brutus' justification for his involvement in the brutal act, for violence against a fellow citizen was a capital crime under Roman law—but the right of regicide might cancel

the offense.

However, so direct a reference to an act of disputable morality was probably imprudent at best and is unquestionably unique in the history of Roman coinage. In the eyes of many, the professed nobility of the tyrannicides' sentiments must have been negated both by their conduct in the East and by the appearance of Brutus' own portrait on the coinage, seemingly a total betrayal of the lofty principles that were their professed reason for slaying Caesar and making war on his heirs.

Whatever the true ambitions of Brutus and Cassius, it all ended on the battlefield of Philippi. Thwarted by Antony's superior military abilities, they died in despair by their own hands, leaving their movement leaderless and without hope. •

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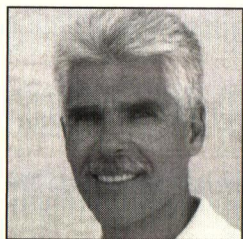
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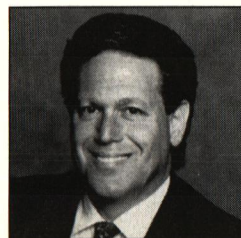


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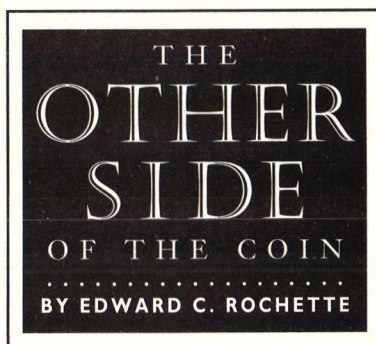
A Strange Currency Indeed!

THERE ARE TIMES when I envy collectors of primitive money. Seldom do they concern themselves with dates, mintmarks or even mint states. Nor does the question of whether “to slab or not to slab” become an issue—except for one very unusual form of North American currency. This particular monetary unit served as a medium of exchange for all of the last century and well into this one. For the many numismatic hobbyists, it provides a whole new slant on the term “slabbing.”

Some 35 years ago, far longer than I care to admit being a member of the work force, I served as the first editor of *Canada Coin News*. Although published in Iola, Wisconsin, the paper’s editorial content was aimed directly at Canadian readers.

During the course of research for a particular story about some of the unusual currencies of our northern neighbor, I began corresponding with a number of Canadian officials.

“The Honorable A. Maloney, Assistant Deputy Minister, Department of Fisheries, Province of Newfound-



land” was one of my new pen pals.

In reply to my inquiry, the deputy minister provided the following information: “I can indeed corroborate the reference uncovered in your research work on Newfoundland and the role of codfish in the economy. It is not necessary to go back to the early 1800’s to find the situation to which you refer. Indeed in the early

part of the present century in certain parts of the Island salted codfish could be deemed as currency.”

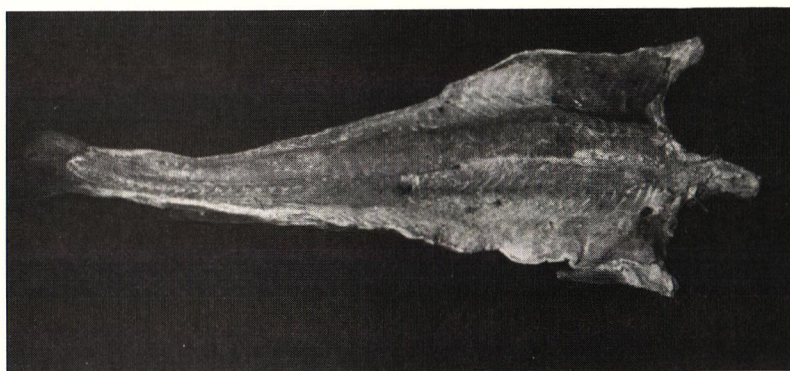
He went on to say he personally could recall that—during the Great Depression of the ’30s—payment to a local doctor or clergyman was settled in the form of so many pounds of salted codfish. The doctor or clergyman, in turn, sold the fish to an exporter—and, again, often received payment in the form of food and other supplies, Maloney explained.

“You may be interested too in knowing how the ‘official rate’ of cod as currency was established in the early days,” wrote the deputy minister. “Flour formed an important part of the diet of these early fishermen and so long as a quintal (112 lbs) of codfish could be exchanged for a barrel (196 lbs) of flour conditions were considered good by the fishermen.”

In response to a similar research inquiry, Eric A. Seymour, public relations director for the Atlantic



ANN G. MUHS



NEWFOUNDLAND DEPARTMENT OF FISHERIES

Sun-dried slabs of codfish (above) served as currency in the fishing villages along the coasts of Newfoundland and Nova Scotia for all of the last century and well into this one. At the left, fish dry on a rudimentary rack in Quebec, probably around the Gaspé Peninsula.

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The ANA is seeking nominations for annual awards to be presented at the 108th Anniversary Convention in Chicago, August 11-15, 1999. All nominations **must** include date of submission, and name, birthdate (if possible) and background of nominee (such as awards, support of the hobby, etc.). Send nominations to ANA Awards Committee, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279. Deadline is January 15, 1999.

Provinces Economic Council, wrote: "The historic reference to *codfish as currency* goes back many years. Fishing was the main source of the economy in the early years of settlement. The barter system became common practice. Fishermen never saw money but their labor value in credit was received from the merchants. The latter outfitted the fishermen for their fishing, kept their families supplied with food, clothing . . . and debited the expenditure against the fisherman's earnings in fish. Some years the fisherman had credit on the books, sometimes he was badly in arrears. Not all fishing seasons produced the same returns.

"It was not until the 1930s during the tenure of office of [the] Commission of Government that the last of the bartering system was discontin-

ued," concluded Mr. Seymour.

The fact that my series of correspondence took place during the summer season of 1963 may have spurred Newfoundland's deputy minister of fisheries, the aforementioned Mr. Maloney, to postscript his informative letter with the following admonition: "There would be some difficulty in sending you a salted codfish for display purposes as I doubt whether it would arrive in a condition that would be of much use to you. I am enclosing a photograph of a dried salted codfish which will probably meet your needs."

I am reasonably certain that the Iola postmistress truly appreciated—and greatly benefited from—the deputy minister's concern. Summer was quite hot and humid in Wisconsin that year.

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DOES THE AMERICAN Numismatic Association really protect its members from unscrupulous deals? I've been asked this question many times, and my answer is always "yes." Given time for a more detailed response, I usually add that "part of the responsibility rests on the person doing the trading." If you don't take some precautions in your dealings, you can't expect the ANA, or anyone else, to protect you.

ANA members pledge to conduct their business dealings in an upright and honorable fashion. Professional dealers who advertise in *The Numismatist* must uphold ANA standards or risk expulsion, and that is a pretty serious threat to someone doing business in the numismatic community. Still, the ANA cannot regulate the coin business, nor can it force anyone to be honest. What it can do is help its members avoid problems with business transactions. I witnessed a good example of how this works at the ANA's 107th Anniversary Convention in August.

Among the hundreds of dealer booths at the show, one caught my attention because it had so many rare and unusual foreign coins. I stopped and took a good look at some of them, and asked if I could examine a few of the important pieces. What I discovered was astounding: several were fakes. Yes, that's what I thought, but I was not prepared to see such things right out in the open at a major convention. That just doesn't happen.

After making sure the pieces really

were what I believed they were, I asked ANA Museum Curator Robert Hoge to examine them and verify



my opinion. He concurred, and after asking the dealer a few questions, we found that these were being offered for sale at "bargain" prices to make them look even more tempting to unsuspecting buyers. At that point, Robert contacted ANA Interim Executive Director Edward Rochette, and they took quick action to prevent the sale of any offending pieces. All this happened early on the first day of the show, so it is doubtful that any got by their scrutiny.

It felt good to see the ANA in action, protecting its members. How the fake coins got there is a mystery. The owner claimed ignorance and did not hesitate to remove them from his display case, but the incident did not go unrecorded, and I'll bet it won't be repeated. That's what ANA protection is all about.

File #567

I don't collect pattern coins; they are just too expensive for me. But I would like to have a few, and when I saw this bargain I was ready to send money in a hurry. For only \$697, I could buy a set of 14 Morgan dollars

plus a pattern proof Morgan silver dollar. How could I resist?

The "Mint" making this offer will sell you 14 silver dollars in brilliant-uncirculated condition, one per month, for \$49.95 each plus \$4.50 shipping and handling. If you order right away, you can make one payment of \$697 and get a free display case with brass nameplate, and a free "Giant Half-Pound 1878 Morgan Silver Dollar Pattern Proof."

Of course the so-called "pattern" is nothing of the sort. It is a half-pound silver medal that looks a bit like a pattern. The ad says it is "made using original U.S. Mint dies for a Morgan Silver Dollar pattern that includes detail not included in the final coin." Actually the clumsy reproduction would not even make a good paperweight.

File #568

Buying one of these coins may help raise the *Titanic*. I hope so, because I can't see any other reason to do so. Perhaps my opinion doesn't count, because I probably am the only person who hasn't seen the movie. Not being a *Titanic* buff also means I have no desire to own a coin that has been privately over stamped with a tiny ship to make it a "commemorative" of the fateful event.

They say the ship is a "privy mark," and indeed it could be. I remember well the privies of years ago and wonder if there is a connection. Stamped on a proof Canadian, 1-ounce, silver round, the ship looks like it is sinking below the maple leaf on the obverse, as if it hit the stem

rather than an iceberg.

This promotion offers five good reasons to buy, one being that the pieces are produced as "A Limited Edition of Undetermined Number." The other reasons are about equally valid. The promoters "think this is certainly worth at least as much as a proof United States (bullion) silver dollar." After all, "How much is a piece of history worth?" In this case, it seems to be \$29.95, or about six times the value of an unmarked Canadian bullion dollar.

File #569

We all get lots of "spam" in our daily E-mail. (For the benefit of readers over 60, spam is electronic junk mail.) I don't bother to read it because most messages want me to buy, try or fry something I don't

need. But recently I found one worthy of reading for my "laugh of the day." The subject was "Silver Metal."

"Dear Sir! We would like to invite you to invest in a high grade gold and silver deposit (expected to profit 50% up to 250% per year.) Please visit our web site." If you just can't resist the thought of a 250-percent profit, I will be happy to send you the details, but I don't believe them.

File #570

A sales catalog of novelty items offers several coin and paper money pieces that may be interesting to beginners. There are the usual jewelry cutout coins, ancient Roman copper pieces (for \$29.98) and a copper treasure coin from the shipwrecked *Admiral Gardner*.

But another offer caught my eye

as a bit out of order. Called "Authentic Reproductions of Early U.S. Currency," these bills are described as "Realistic copies of famous U.S. currency notes. Authentic in every detail. Makes a wonderful addition to your collection. The Confederate Set includes 10 bills for \$3.98. Republic of Texas bills, face value \$1,191, are \$3.98." (I stopped counting the errors in that statement.)

Also mixed in are "Authentic Russian Coins," "Genuine Roman Coins" and "Authentic 1943 Steel Cents." The word "authentic" appears numerous times in the coin descriptions, leaving me wondering what "Authentic Reproductions" really are. Certainly in this case they are not reproductions of early United States currency, unless I misread who won the Civil War. •



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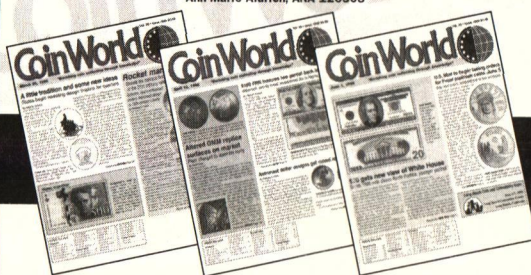
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BOOK MARKS
.....
BY NAWANA BRITENRIKER

■ An increased interest in die varieties has elicited a response from numismatic authors and publishers in the form of several new attribution and pricing guides. One of these recent publications, **The Kennedy Half Dollar Book: An Attribution and Pricing Guide** (ANA Library Cat. No. GA90.W5) by James Wiles, can help collectors determine which varieties they have, price those pieces they wish to sell, and value those varieties they wish to acquire.

Like other guides in the attribution series published by Combined Organizations of Numismatic Error Collectors of America (CONECA), this 314-page, 8½ x 11-inch, spiral-bound paperback is filled with large, black-and-white photographs that clearly depict key areas used for variety analysis. The book also contains codes, checklists and other information aiding classification, grading and evaluation.

The book can be ordered from Stanton Printing and Publishing, P.O. Box 15487, 115 Echols St., Savannah, GA 31416-2187, telephone 800/828-8306, fax 912/351-9280, for \$40 plus \$4 postage and handling.

■ The 2nd edition of **Standard Catalog of World Coins, 19th Century, 1801-1900** (ANA Library Cat. No. CC85.K7 1998) by Chester L. Krause, Clifford Mishler and senior editor Colin R. Bruce II is now available. Like all Krause Publications guides, the 19th-century volume strives to provide accurate, up-to-date information on literally thousands of coins. The most-consulted source for world coin collectors, dealers and specialists, this 8½ x 11-

inch, softcover book lists country, denomination, date and mint, providing mintage figures, historical notes, current prices and photographs to aid in identification.

Several excellent tables and charts well-known to *Standard Catalog* readers assist the experienced collector as well as the novice with immediate answers to often-asked questions. Included are an illustrated instant identifier of German states, standard international numeral systems, conversion charts, mint and cross-referenced country indexes, and coin denomination listings.

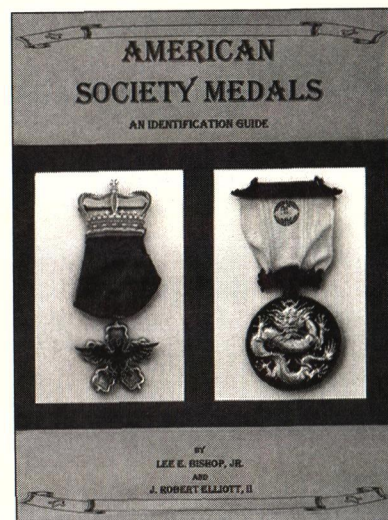
Priced at \$45 plus \$3.25 shipping for the first copy purchased and \$2 for each additional copy, the book can be ordered from Krause Publications, Book Department NRR8, 700 E. State St., Iola, WI 54990-0001, telephone 800/258-0929. It also is available from the ANA MoneyMarket Store, 818 N. Cascade Ave., Colorado Springs, CO 80903-3279, telephone 800/367-9723.

■ "American Societies and Orders, hereditary, participatory, military and various combinations thereof, have existed in large numbers in this country for more than a hundred years," write Lee E. Bishop Jr. and J. Robert Elliott II, authors of **American Society Medals, an Identification Guide** (ANA Library Cat. No. RM30.B5). As the authors note, despite the many beautiful and interesting insignia worn by these groups, no previously published works list or picture these pieces. That deficiency finally has been rectified with this useful book, which includes a glossary of terms, society membership criteria, historical notes, full-color ribbon chart, index and annotated bibliography.

Published by Bishop & Elliott Publications, P.O. Box 3393, Santa

Monica, CA 90408-3393, the 8½ x 11-inch, 315-page, hardbound book is priced at \$69.95. Please contact the publisher for shipping and handling charges.

■ **Modern Commemorative Coins of Austria and Germany** (ANA Library Cat. No. JA70.H6) by Charles R. Hosch covers post-World War II commemorative issues of the Republic of Austria, Federal Republic of Germany and German Democratic Republic. Along with descriptive and historical data, the many black-and-white illustrations greatly aid the collector in identifying and valuing coins. A glossary of heraldic terminology, explanation of heraldic colors and checklist of commemorative topics complete the book. Available from Regal Treasures, Ltd., P.O. Box 7569, Marietta, GA 30065, the 230-page, 8½ x 11-inch, spiral-bound, paperback book is priced at \$18 postpaid in the United States; for foreign orders, add \$4 postage. •



No definitive guide has listed or pictured society insignia until the recent publication of **American Society Medals, an Identification Guide**, by Lee E. Bishop Jr. and J. Robert Elliott II.

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Mr. Spengler's Pennies

continued from page 1256

Europe, it was a real challenge."

I was hooked on both coins and history from that point, and I wasn't the only one. Hundreds of students had been Spengler's Voyageurs over the years, and it was not at all unusual for them to drop by and talk. An officer with a local bank brought us some of the "new" Lincoln Memorial cents and tales of his own days as a Voyageur. When we went on a field trip to the Philadelphia Mint, the official who personally guided our tour was another alumnus of our special group.

Mr. Spengler retired and moved to the Florida coast ("in search of pirate's gold and lore," he claimed). I visited him a few years back on my

"THERE'S NOTHING LIKE
... letting my imagination
run wild at the feel of a well-
worn penny in my hands."

.....
way to a coin show. The walls of his home were covered with photographs of him with former students. I showed him my stock boxes of slabbed coins, but he was singularly unimpressed with my high-grade offerings of Draped Bust dollars, Capped Head gold and mint-state colonials. It was the condition of the coins that he found distasteful.

"These coins have been locked in a box for 200 years," he grumbled. "What have they *seen*, young squire? What have they *seen*?"

I thought for a moment, as he had taught me, and replied, "Some people look back at history and learn from it. Others look forward and preserve some of their culture for the enjoyment and knowledge of those yet to come. There is a place, I think, for both."

"Well said," he beamed. "Still, I'm happy to be a member of the former group. There's nothing like closing my eyes and letting my imagination run wild at the feel of a well-worn penny in my hands."

Mr. Spengler's legacy extends through generations. One of the reasons for his success was that he did not view teaching as just a job. It was his own personal adventure, and in sharing it with his students, he instilled in us a love of learning that carried far beyond that school year.

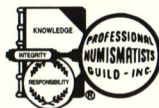


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TECHNICALLY, MR. SPENGLER is fictitious—a composite of many educators I have known over the years. These include schoolteachers as well as numismatists who are willing to share their knowledge and their hobby with newcomers, particularly young ones.

We all have the ability to be a Mr. Spengler. Your willingness to encourage and assist potential and emerging hobbyists can benefit us all. If you like to talk about numismatics, it's easy to find an audience in local schools, Scout troops and other organizations. Get involved! •

ANA Governor Will Rossman is a long-time proponent of fun through numismatics. A professional at Heritage Rare Coin Galleries, he writes a column for NUMISMATIC NEWS and contributes frequently to THE NUMISMATIST.

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THE MISSION of *The Numismatist*, the official publication of the American Numismatic Association, is to educate and provide a forum for the interchange of ideas. It serves as a refreshing review for the experienced collector and as an introduction to essential concepts for the less experienced. The staff and contributing editors of *The Numismatist* welcome the opportunity to review well-written, well-conceived articles displaying original, documented research.

Submitted manuscripts should be relevant to the study of numismatics, present new information, and/or constitute a contribution to numismatic education. The American Numismatic Association purchases first North American serial rights. *Manuscripts are accepted with the understanding that they have not been submitted to or published by other publications.* Manuscripts should be typed and double-spaced on 8 1/2 x 11-inch, white bond paper. Submissions on 3 1/2-inch computer diskette are preferred, provided they are formatted in ASCII (with no carriage returns) and accompanied by a letter-quality hard copy. Authors of articles published in *The Numismatist* receive \$3 per column inch, with bonuses available to those who provide usable illustrations and/or furnish material for photographic reproduction.

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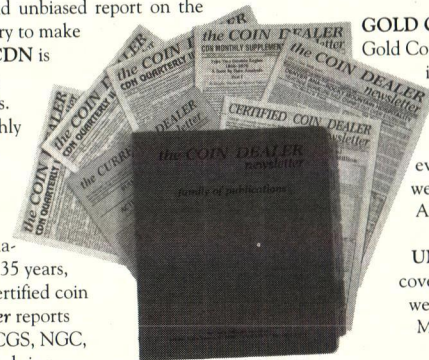
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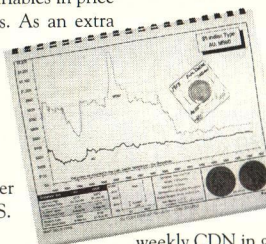
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Membership News



Dealers Rewarded for Fulfilling Bourse Contract

The ANA has announced it will reward bourse dealers who remained for the duration of the Association's five-day World's Fair of Money® in Portland, Oregon, this past August. According to ANA Interim Executive Director Edward Rochette, dealers' early departure from ANA conventions has become a growing problem.

"To encourage bourse dealers to fulfill the entire number of contracted days, we are awarding one 'star' to each who stayed for the entire Portland show," Rochette announced. Dealers apply "stars," earned by their participation in and support of ANA activities, toward

optimum table location at official Association conventions.

In a recent letter to bourse dealers, Rochette noted, "Part of the ANA's educational charter granted by Congress is our conventions, which serve as an outreach to members, collectors and the general public. As such, we have substantially increased our promotions to attract more people to our shows. However, a partially vacated bourse floor on the last day of the show detracts from these efforts, especially since more than 1,000 people typically attend ANA shows for the first time on the closing day."

To stem the flow of unauthorized, early bourse departures, the ANA is enforcing a penalty. Dealers who left the bourse before the contracted completion of the Portland show will lose one star. Rochette says the penalty "could have been far more severe, including payment in the amount of 25 percent of their total bourse fee for the next ANA convention." However, he notes that

"since we have not been enforcing that provision in recent years, the ANA is giving dealers this one, last exemption."

Beginning with the ANA's National Money Show in Sacramento, California, March 12-14, 1999, bourse dealers departing without written permission before the scheduled closing of the convention will be penalized with the loss of a star, plus a fee equal to 25 percent of the bourse charge for the ANA's 1999 anniversary convention in Chicago.



Dealers who stayed for the duration of the ANA's 107th Anniversary Convention in Portland, Oregon, will be rewarded with a "star," good toward table placement at the next ANA show.

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Membership News

"The ANA is here to serve the entire numismatic community," Rochette says. "We are not trying to tell bourse dealers how to conduct their business, but we are indicating how the ANA operates its conventions."

Staff Changes Give ANA Headquarters a New Look

Recent changes in the ANA's administrative staff will give the organization a lift, according to ANA Interim Executive Director Edward C. Rochette. He calls the headquarters staff "one of the most dedicated and talented group of employees I ever have had the pleasure to work with."

"While we tend to look outside for managers, we do ourselves a disserv-

ice by not promoting from within," Rochette says. "These changes offer the staff an opportunity to grow and better serve members."

The most noticeable change in staffing involves the office of chief financial officer, which will be filled by **Ruthann Brettell**. She came to the ANA more than 32 years ago as bookkeeper, and, Rochette says, "the finances of the ANA have been her main concern ever since."

Brettell has served in almost every capacity at the ANA, including executive director, and, for the last 10 years, as director of the Association's conventions. "I can think of no one better suited for the position of chief financial officer than Ruthann," exclaims Rochette.

Brettell notes it will take a while to get used to the change. "For many years, I was both convention director and controller at the ANA," she says. "But, anyone who thinks they've seen the last of me at ANA conventions should be assured I will be there to ensure a smooth transition for my successor."

Assisting Brettell in the Accounting Department is **Roberta ("Bobbie") Burghardt**, who joined the staff last spring after working in finance at a Colorado Springs retail store. She replaced **Tiffanie Bueschel**, who now is business manager for the Museum and Collector Services.

Filling Brettell's shoes and taking on the title of convention coordinator is **Brenda Bishop**, who has



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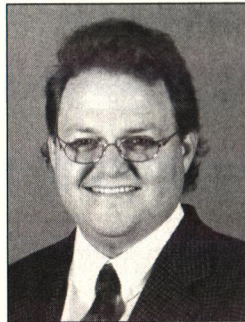
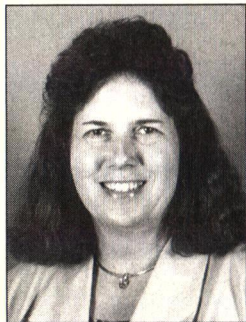
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Membership News



Former Convention Director Ruthann Brettell (left), a 32-year veteran of the ANA, has been appointed chief financial officer. Assuming the position of convention coordinator is former ANA Business and Personnel Manager Brenda Bishop (center). Newcomer Brian Silliman, previously a professional numismatist in California, will take over the reigns as ANA authenticator.

worked in the ANA's Accounting Department since 1980. In recent years, she has functioned as business and personnel manager, and acting controller. Brettell will work with Bishop through the 1999 conventions—Sacramento in March and Chicago in August.

"I fully recognize the magnitude and expertise of the person I am replacing," Bishop says. "I am very thankful that Ruthann will be there to guide me in conducting the best conventions in numismatics."

Bishop will be assisted by **Rachel Irish**, who joined the ANA Convention Department staff in August and comes to the ANA with several years' experience coordinating a municipal volunteer program. She replaces **Susan Procell**, who now is Rochette's executive assistant. **Kimberly Kiick**, formerly of the Membership Department, will manage Mediation Services.

In September, **Brian Silliman**, who came to the ANA in August as a Museum intern, was named ANA authenticator. He replaces J.P. Martin, who left ANA Collector Serv-

ices to join a new, third-party grading firm in Denver. Silliman earned a bachelor's degree in history from Occidental College in Los Angeles and, until recently, was a professional numismatist. He is member of several organizations, including the American Numismatic Society and the American Historical Association.

"ANA Curator Robert Hoge has been well pleased with Brian's dedication to his work and his knowledge of numismatics," Rochette says. "Brian has demonstrated an uncanny ability in detecting counterfeits and will work directly under the supervision of the curator."

A lifelong collector, Silliman said he always has been concerned about counterfeit and altered coins, noting that such pieces contribute "unnecessary risk and worry" to the hobby. He adds, "As the ANA's authenticator, I look forward to continuing the work done by J.P. Martin in educating collectors; authenticating their coins, tokens and paper money; and increasing their awareness of the problem counterfeit and altered coins play in the marketplace."

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Membership News

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ANA members can receive free Roman, Byzantine and Greek coins just by being involved in numismatics. A total of 10 ancient coins—five Roman, four Byzantine and one Greek—plus several special bonuses are available through the Roman Coin Project (RCP).

Originated and administered by David R. Cervin in 1974 to encourage the study of ancient coins, the RCP is designed for all members of the ANA, whether they are juniors or seniors, beginners or more advanced collectors. The program is free to junior ANA members; a one-time \$12 registration fee is required



A variety of ancient coins can be earned in the Roman Coin Project, among them bronzes of (clockwise from top) Gratian (A.D. 367-83), Constantine II (A.D. 317-40), Valentinian II (A.D. 375-92), and Constantius Gallus (A.D. 351-54).

of adult participants.

Accomplishments that earn ancient coins range from preparing an exhibit for display at a school, bank, public library, coin club meeting or coin show to publishing a numismatic article in any publication, including your local club bulletin, regional journal or national magazine. Juniors receive an ancient coin for earning a Scout merit badge; adults are rewarded for helping juniors earn their badges. Recruiting a new ANA member is required for one coin award; another stipulates that members complete the ANA's *Introduction to Numismatics* correspondence course.

"If you are a member of the ANA and would like to start collecting

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

Required by Title 39, United States Code 3685 (PS Form 3526, October 1994)

1. Publication title: *The Numismatist*.
2. Publication no.: 0029-6090.
3. Filing date: September 23, 1998.
4. Issue frequency: monthly.
5. No. of issues published annually: 12.
6. Annual subscription price: \$29.
7. Complete mailing address of known office of publication: 818 N. Cascade Ave., Colorado Springs, El Paso County, CO 80903-3279.
8. Complete mailing address of headquarters of general business office of publisher: 818 N. Cascade Ave., Colorado Springs, CO 80903-3279.
9. Full names and complete mailing addresses of Publisher, Editor and Managing Editor. Publisher: American Numismatic Association, 818 N. Cascade Ave., Colorado Springs, CO 80903-3279; Editor: Barbara J. Gregory, 818 N. Cascade Ave., Colorado Springs, CO 80903-3279; Managing Editor: N/A.
10. Owner: American Numismatic Association, 818 N. Cascade Ave., Colorado Springs, CO 80903-3279.
11. Known bondholders, mortgagees and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities: none.
12. For completion by nonprofit organizations authorized to mail at special rates: The purpose, function and nonprofit status of this or-

ganization and the exempt status for federal income tax purposes has not changed during preceding 12 months.

13. Publication name: *The Numismatist*.
14. Issue date for circulation data below: September 1998.
15. Extent and nature of circulation:
 - a. Total no. copies (net press run): average no. copies each issue during preceding 12 months—27,969; actual no. copies of single issue published nearest to filing date—28,350.
 - b. Paid and/or requested circulation: (1) Sales through dealers and carriers, street vendors and counter sales: average no. copies each issue during preceding 12 months—0; actual no. copies of single issue published nearest to filing date—0. (2) Paid or requested mail subscriptions: average no. copies each issue during preceding 12 months—26,791; actual no. copies of single issue published nearest to filing date—26,771.
 - c. Total paid and/or requested circulation (sum of 15b(1) and 15b(2)): average no. copies each issue during preceding 12 months—26,791; actual no. copies of single issue published nearest to filing date—26,771.
 - d. Free distribution by mail (samples, complimentary and other free): average no. copies each issue during preceding 12 months—715; actual no. copies of single issue published nearest to filing date—87.
 - e. Free distribution outside the mail (carri-

ers or other means): average no. copies each issue during preceding 12 months—208; actual no. copies of single issue published nearest to filing date—29.

f. Total free distribution (sum of 15d and 15e): average no. copies each issue during preceding 12 months—923; actual no. copies of single issue published nearest to filing date—116.

g. Total distribution (sum of 15c and 15f): average no. copies each issue during preceding 12 months—27,714; actual no. copies of single issue published nearest to filing date—26,887.

h. Copies not distributed: (1) Office use, leftovers, spoiled: average no. copies each issue during preceding 12 months—255; actual no. copies of single issue published nearest to filing date—1,463. (2) Return from news agents: average no. copies each issue during preceding 12 months—0; actual no. copies of single issue published nearest to filing date—0.

i. Total (sum of 15g, 15h(1) and 15h(2)): average no. copies each issue during preceding 12 months—27,969; actual no. copies of single issue published nearest to filing date—28,350.

Percent paid and/or requested circulation (15c/15g x 100): average no. copies each issue during preceding 12 months—96.7%; actual no. copies of single issue published nearest to filing date—99.6%.

Barbara J. Gregory, Editor/Publisher

Membership News

Roman and Byzantine coins at practically no cost to you, then sign up for the Roman Coin Project," says the 86-year-old Cervin. "The prime purpose of the program is to make numismatists out of those who might otherwise be merely collectors."

To learn more about the Roman Coin Project and to receive a Roman Coin Request Form, write to David R. Cervin, 6201 Adirondack, Amarillo, TX 79106, or contact the ANA Education Department.

ANA Offers Catastrophe Major Medical Plan

The American Numismatic Association is proud to sponsor a Catastrophe Major Medical Insurance

Plan designed to pay benefits after coverage by basic hospitalization insurance, HMO, PPO or Medicare runs out. The plan is available to ANA members and spouses regardless of age.

The plan provides up to \$2 million in benefits (regardless of age) that can be used for such expenses as surgery, medications, doctors, and hospital room and board. It also covers nursing home care and home health care, and your choice of doctor, hospital or clinic. The plan is underwritten by The United States Life Insurance Company and administered by Albert H. Wohlers & Co., both well-respected in the group insurance field.

ANA members will receive com-

plete details in the mail. For more information, contact the ANA's Insurance Administrator: Albert H. Wohlers & Co., ANA Group Insurance Plans, 1440 N. Northwest Hwy., Park Ridge, IL 60068-1400; telephone toll-free 800/503-9230; or E-mail info@ahw.com. The special enrollment period for the Catastrophe Major Medical Insurance Plan ends on December 1, 1998.

Ostromecki to Coordinate Representative Program

California collector Walter A. Ostromecki has taken over for Michigan member Mark Benvenuto as national coordinator of the ANA's Representative Program, the Association's



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ANA members with voting privileges are invited to submit nominations in writing to the Interim Executive Director. Nominations must be postmarked or hand-delivered no earlier than December 1, 1998, and no later than March 31, 1999.

To obtain nomination forms and guidelines, contact ANA Executive Offices, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279; telephone 719/632-2646; fax 719/634-4085; E-mail rochette@money.org; World Wide Web www.money.org; or ANA's Fax-on-Request service, 800/910-7224 (#201527).

information network comprised of club representatives, district delegates and regional coordinators. Anthony Swiatek, who, as ANA president, appoints the program's national and regional coordinators, explains, "The Representative Program is one of the most widely praised activities in the Association. It is designed to enhance communication between the ANA and its members."

According to ANA President Anthony Swiatek, establishing a speakers bureau and encouraging involvement of young numismatists are two major goals of the program. Regional coordinators, he adds, can assist in securing slide programs and videos from the ANA Resource Center, and traveling exhibits from the

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Membership News

ANA Money Museum.

Ostromecki previously served as coordinator for Region 8, which covers California and Hawaii. A recipient of the ANA Medal of Merit and Outstanding Adult Advisor Award, he has served on the boards of many organizations, and as president of the Shamrock Coin Club, West Valley Coin Club, Bay Cities Coin Club, Los Angeles Coin Club and Numismatic Association of Southern California.

Assisting Ostromecki is Gar Travis of North Carolina, who currently serves as coordinator for Regions 3 (Alabama, Georgia, and North and South Carolina) and 10 (worldwide).

For a list of regional coordinators, see page 1221. To obtain more in-

formation about the Representative Program, contact ANA Membership Director Rudy Bahr.

President Swiatek Honors Ten Hobbyists

During the month of September, Anthony Swiatek recognized individual contributions to the hobby with presentation of his ANA Presidential Award. Recipients honored at the Golden State Coin Show, Central States Numismatic Society Show, and Long Beach Coin and Collectibles Expo were E.D. Fulwider of Pacifica, California; Jan Henke of Fairfield, California; Sonny Henry of Mendota, Illinois; LeRoy James ("Jimmy") Kaczor of Cham-

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paign, Illinois; Nona Moore of Anaheim, California; Carol Snedaker of San Francisco, California; Orthello Wallis of San Rafael, California; Kermit Wasmer of Watseka, Illinois; and Mary and Jerry Yahalom of Thousand Oaks, California.

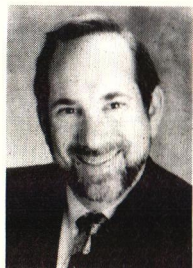
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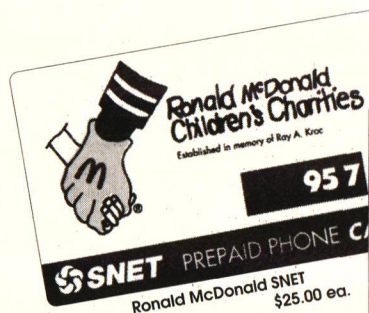
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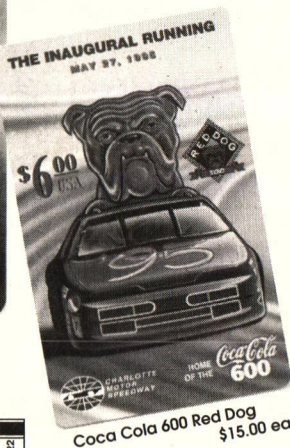
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Membership News

CALENDAR OF EVENTS

Calendar listings are published as a service to member clubs of the American Numismatic Association. Entries must be received at least eight weeks prior to the cover date of the magazine and preferably as much as four months in advance so announcements can appear in several consecutive issues. Type or print information and send to Calendar of Events, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279 or fax 719/634-4085. Receipt of show notices is acknowledged by post card; if you do not receive confirmation of your listing, contact the Publications Department.

EAST

NOVEMBER

OCT. 31-1 CHARLESTON, WV. Charleston Civic Center, I-64 @ Lee St. or Washington St. Coin Show held by the Charleston Coin Club. Bourse Chairman Donald K. Clifford, P.O. Box 65, St. Albans, WV 25177, telephone 304/727-4062 (after 7 p.m.).

1 ALBANY, NY. Polish Community Center, Washington Ave. Extension. Capital District Coin Dealers Association Coin Show. J.F. Marcelli, 28 Locust Ave., Troy, NY 12180, telephone 518/274-4216.

1 PORTLAND, ME. Holiday Inn—West, Exit 8, Maine Tpke (Riverside St.) Coin Show sponsored by the Gorham Coin Club. Stephen A. Crain, 89 Varney Mill Rd., Windham, ME 04062, telephone 207/892-7113 (eve.).

7-8 LAVALE, MD. LaVale Fire Hall #1, 423 National Hwy. (U.S. Rt. 40, 3 mi. W. of Cumberland). Coin Show con-

ducted by the Western Maryland Coin Club. Bourse Chairman Becky Weimer, 1313 National Hwy., LaVale, MD 21502, telephone 301/729-6424.

15 CHEEKTOWAGA, NY. F.J. Donovan Post, 3210 Genesee St. Coin & Stamp Bourse & Coin Auction sponsored by the Erie County Coin & Stamp Club. Rolf Hjalmarson, c/o Lazer Tree Graphics, 6589 Main St., Williamsville, NY 14221, telephone 716/633-4104.

15 SYRACUSE, NY. Ramada Inn, 1305 Buckley Rd. Coin Show conducted by the Onondaga Numismatic Association. Bourse Chairman Edmund J. Wlodarski, 8026 Trina Circle W., Clay, NY 13041-9159, telephone 315/699-3711.

DECEMBER

6 ALBANY, NY. Polish Community Center, Washington Ave. Extension. Capital District Coin Dealers Association Coin Show. J.F. Marcelli, 28 Locust Ave., Troy, NY 12180, telephone 518/274-4216.

ANA EVENTS

March 12-14, 1999 SACRAMENTO, CA. Sacramento Convention Center, 1400 "J" St. ANA National Money Show. Contact Convention Department.

April 18-24, 1999 National Coin Week. Contact Education Department.

July 10-16, 1999 COLORADO SPRINGS, CO. The Colorado College. 31st Annual ANA Summer Conference. Contact Education Department.

August 11-15, 1999 CHICAGO, IL. Rosemont Convention Center, 9301 W. Bryn Mawr. ANA 108th Anniversary Convention. Contact Convention Department.

NATIONAL/REGIONAL ORGANIZATIONS & EVENTS

October 31-November 1 BLOOMINGTON, MN. Holiday Inn International Airport, 3 Appletree Sq. (I-494, Exit @ 34th Ave. S.). Minnesota Organization of Numismatists Annual Coin & Currency Show. Chairman Richard Townsend, P.O. Box 726, Rochester, MN 55903, telephone 507/288-0320.

November 12-15 HONOLULU, HI. Queen Kapiolani Hotel, 150 Kapahulu Ave. 35th Annual Hawaii State Numismatic Association Show. Bourse Chairman M.F. Kendrick, c/o HSNA, P.O. Box 477, Honolulu, HI 96809, telephone/fax 808/486-4766.

20 CHEEKTOWAGA, NY. F.J. Donovan Post, 3210 Genesee St. Coin & Stamp Bourse & Coin Auction sponsored by the Erie County Coin & Stamp Club. Rolf Hjalmarson, c/o Lazer Tree Graphics, 6589 Main St., Williamsville, NY 14221, telephone 716/633-4104.

20 SYRACUSE, NY. Ramada Inn, 1305 Buckley Rd. Coin Show conducted by the Onondaga Numismatic Association. Bourse Chairman Edmund J. Wlodarski, 8026 Trina Circle W., Clay, NY 13041-9159, telephone 315/699-3711.

JANUARY 1999

3 ALBANY, NY. Polish Community Center, Washington Ave. Extension. Capital District Coin Dealers Association Coin Show. J.F. Marcelli, 28 Locust Ave., Troy, NY 12180, telephone 518/274-4216.

17 CHEEKTOWAGA, NY. F.J. Donovan Post, 3210 Genesee St. Coin & Stamp Bourse & Coin Auction sponsored by the Erie County Coin & Stamp Club.

Membership News

Rolf Hjalmarson, c/o Lazer Tree
Graphics, 6589 Main St., Williamsville,
NY 14221, telephone 716/633-4104.

SOUTH

NOVEMBER

1 HOLLYWOOD, FL. Hollywood
Rotary Club, 2349 Taylor St. (I-95, E.
on Hollywood Blvd., N. on 24th Ave.).
Gold Coast Coin Club Coin, Stamp &
Collectibles Show. GCCC, P.O. Box
910, Hollywood, FL 33022.

7 SARASOTA, FL. Elks Lodge #1519,
2635 Fruitville Rd. (I-75, Exit 39, 4 mi.
W.). Sarasota Coin Club 2nd Annual
Coin & Currency Show. SCC, 640 S.
Washington Blvd., Sarasota, FL 34236,

telephone David Klein, 941/366-2191, or
Marvin Fitzer, 941/365-8301.

14-15 LAWTON, OK. Howard
Johnson Hotel, I-44 & Gore Blvd.
Comanche County Coin Club 37th
Annual Coin Show. Bourse Chairman,
c/o CCCC, P.O. Box 6555, Lawton, OK
73506, telephone 580/536-1545.

15 FT. LAUDERDALE, FL. Coral
Ridge Mall, 3200 N. Federal Hwy. @
Oakland Park Blvd. Fort Lauderdale
Coin Club Coin & Stamp Show. E.O.
Smith, 301 S.E. 75th Terr., Plantation,
FL 33317, telephone 954/791-6198.

21-22 METAIRIE, LA. Quality Ho-
tel, 2261 N. Causeway Blvd. Crescent
City Coin Club Fall Coin Show. Bob
Eddy, 4120 Ithaca, Metairie, LA 70002,

telephone 504/455-7078.

21-22 WEST PALM BEACH, FL.
Knights of Columbus, 1155 S. Congress
Ave. Coin Show conducted by the Palm
Beach Coin Club. Tony Swicer, P.O.
Box 5823, Lake Worth, FL 33466, tele-
phone 561/964-8180.

27-29 HOUSTON, TX. Radisson
Hotel-Hobby Airport, 9100 Gulf Fwy.
Pasadena Coin Club 38th Annual Coin
Show. PCC, P.O. Box 58155, Houston,
TX 77258, telephone 281/487-4619.

28 SEARCY, AR. Carmichael Commu-
nity Center, 801 S. Elm St. 6th Annual
Fall Coin Show sponsored by the Searcy
Coin Club. Bourse Chairman Kenneth
Harms, 703 Velvet Ridge Rd., Bradford,
AR 72020, telephone 501/344-2465.



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Membership News

DECEMBER

6 HOLLYWOOD, FL. Hollywood Rotary Club, 2349 Taylor St. (I-95, E. on Hollywood Blvd., N. on 24th Ave.). Gold Coast Coin Club Coin, Stamp & Collectibles Show. GCCC, P.O. Box 910, Hollywood, FL 33022.

12 FT. MYERS, FL. Activity Center, 2646 Cleveland Ave. (I-75, W. on Colonial, N. on U.S. 41, in front of Lee Memorial Hospital). 33rd Annual Ft. Myers Coin, Currency & Stamp Show conducted by the Ft. Myers Coin Club. Michael Herbert, P.O. Box 6121, Ft. Myers, FL 33911.

JANUARY 1999

23-24 VERO BEACH, FL. Commu-

nity Center, 14th Ave. & 23rd St. Treasure Coast Coin Club 35th Annual Coin & Stamp Show. Chairman Jim Montgomery, P.O. Box 3373, Ft. Pierce, FL 34948, telephone 800/264-4765.

30-31 FT. MYERS, FL. Activity Center, 2646 Cleveland Ave. (I-75, W. on Colonial, N. on U.S. 41, in front of Lee Memorial Hospital). 3rd Annual Ft. Myers Coin, Currency & Stamp Show conducted by the Ft. Myers Coin Club. Michael Herbert, P.O. Box 6121, Ft. Myers, FL 33911.

CENTRAL

NOVEMBER

1 URBANA, IL. Urbana Civic Center, 108 E. Water St. Champaign-Urbana

Coin Club Annual Coin Show. Bourse Chairman Keith LeSeure, 1909 Moraine Dr., Champaign, IL 61821.

7 KALAMAZOO, MI. Kalamazoo County Fairgrounds, County Center Building (Room E), 2900 Lake St. Kalamazoo Numismatic Club Fall Coin Show. John Vrbancic, P.O. Box 19013, Kalamazoo, MI 49019, telephone 616/344-9919; or Bourse Chairman Russ Barr, P.O. Box 462, Portage, MI 49081.

8 KENOSHA, WI. Kenosha Union Club, 3030 39th Ave. 41st Annual Kenosha Coin & Collectible Show conducted by the Kenosha Coin Club. Jerome F. Binsfeld, Box 191, Pleasant Prairie, WI 53158, telephone 414/843-2321 or 414/654-6272.

14 PEKIN, IL. Miller Center, 551 S.



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Member

Membership News

14th St. (1/2 block N. of Pekin Memorial Hospital, across from Pekin Park La- goon). 5th Holiday Coin Show con- ducted by the Tazewell Numismatic So- ciety. TNS, P.O. Box 696, Pekin, IL 61555-0696, telephone 309/353-6178.

22 EVANSVILLE, IN. C.K. Newsome Community Center, 100 E. Walnut. Evansville Coin Club Coin Show. Dan Busler, 2733 Conestoga Ct., Newburgh, IN 47630, telephone 812/853-5245.

29 MATTOON, IL. Ramada Inn, Rt. 16. Mattoon Coin Club Autumn Coin Show. Bob Ohm, Box 143, Mattoon, IL 61938, telephone 217/234-2585.

29 ORLAND PARK, IL. Orland Park Civic Center, 14750 Ravinia (1 block W. of Rt. 45/LaGrange Rd.). Oak Forest Coin Club 18th Annual Coins & Col-

lectibles Show. OFCC, P.O. Box 287, Oak Forest, IL 60452.

DECEMBER

12-13 OMAHA, NE.. Holiday Inn Central, I-80 & 72nd St. 39th Annual Omaha Coin Club Coin Show. Tim Taysen, P.O. Box 435, Bellevue, NE 68005-0435, telephone 800/310-6902.

JANUARY 1999

24 GREEN BAY, WI. Comfort Suites/ Rock Garden, 1951 Bond St. Nicolet Coin Club Spring Coin Show. Roger A. Bohn, 1345 Ponderosa Ave., Green Bay, WI 54313, telephone 920/499-7035.

24 MUNCIE, IN. Ball State Univer- sity Student Center/Cardinal Hall, 2200 University Ave. Muncie Coin & Stamp

Club 42nd Annual Show. Show Chair- man Ray Saylor, P.O. Box 1184, Muncie, IN 47304, telephone 765/288-0371.

WEST

NOVEMBER

OCT. 31-1 OLYMPIA, WA. La Quinta Inn, Portland Ave. & I-5. Tacoma- Lakewood Coin Club Bi-Annual Show. Bourse Chairman Paul Longcrier, P.O. Box 7626, Olympia, WA 98507.

8 SCOTTSDALE, AZ. Elks Lodge (by the buttes), 6398 E. Oak St. Coin, Stamp, Post Card, Sports Card & Col- lectibles Show held by the Camelback Collectibles Club. Bob Phelan, P.O. Box 15005, Phoenix, AZ 85060, telephone 602/990-1007.

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Membership News

28-29 SALEM, OR. Black Angus Restaurant, 270 Commercial. Annual Coin Show sponsored by the Salem Numismatic Society. Show Chairman Danny C. Bisgaard, c/o P.O. Box 2051, Salem, OR 97308, pager 503/373-2966.

29 CONCORD, CA. Concord Veterans Memorial Bldg., 2290 Willow Pass Rd. @ Colfax. 2nd Annual Contra Costa Coin Show conducted by the Diablo Numismatic Society. Mike Stanley, c/o DNS, P.O. Box 5473, Walnut Creek, CA 94596-1473, telephone 510/825-0649, or Bourse Chairman Vince Lacariere, telephone 510/792-1511.

DECEMBER

13 SCOTTSDALE, AZ. Elks Lodge (by the buttes), 6398 E. Oak St. Coin, Stamp,

Post Card, Sports Card & Collectibles Show conducted by the Camelback Collectibles Club. Bob Phelan, P.O. Box 15005, Phoenix, AZ 85060, telephone 602/990-1007.

JANUARY 1999

3 SAN BERNARDINO, CA. National Orange Show Events Center, Citrus Bldg. 36th Annual Coin & Collectible Show sponsored by the San Bernardino County Coin Club. Bill Grant, P.O. Box 295, Patton, CA 92369-0295.

28-30 TUCSON, AZ. Tucson Convention Center, 260 S. Church Ave. 35th Annual Tucson Rare Coin Show held by the Tucson Coin Club. Show Chairman Tony Tumonis, P.O. Box 17021, Tucson, AZ 85731, telephone 520/326-8028.

CLUB NEWS

New Jersey's **Ocean County Coin Club (OCC)** registered more than 300 visitors at its 28th anniversary show and exhibit on Saturday, September 12. "Attendance was higher than we've had in the past three years," club president Jim Majoros reports. The show, which featured 21 dealers, was held at the Laurelton Fire House in Brick, New Jersey. "Dealers were very pleased with the show, both buying and selling," said Mike Solimene, bourse chairman.

Solimene took best-of-show honors with a display of colonial copper coins. Kari Brower won first place with her exhibit of 1969 ANA



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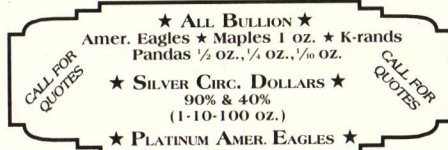
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Membership News

medals, and Bill Smith came in second with his display of African coins. For more information about the club's activities, contact the OCC at 65-16th St., Toms River, NJ 08753, telephone 732/255-6911.

The **Blue Ridge Numismatic Association** (BRNA) held its annual convention on August 21-23 in Dalton, Georgia, and successfully drew more than 2,000 collectors. R.M. Smythe coordinated the official auction. Educational programs included lectures by Dr. Richard Doty, numismatic curator at the Smithsonian Institution, and Robert Hoge, curator of the ANA Museum. The YN program enjoyed a good turnout, and young collectors left with pockets full of coins donated by the more than 200 dealers in attendance.

Specialty clubs, including the **Society of Paper Money Collectors**, **American Society of Check Collectors** and **Early American Cop- pers**, convened at the event. Exhibits



Kari Bower (left) proudly displays her Numismatic Literary Guild Award and club certificate for her book, *An Exonumia Catalog & Brief History of the Ocean County Coin Club*. Presenting the awards were ANA Regional Coordinator Chris Connell (center) and OCCC President Jim Majoros (right).

also were popular, especially best-of-show winner Lenny Vaccaro's display, "The First 50 Years of the United States Mint." Courtesy of the Plate Printers Union, souvenir cards printed at the show on an antique "spider press" were given away in free drawings. For more information about BRNA 1999 convention plans, contact Ed Fritz at P.O. Box 692, Centerville, OH 45459, or telephone 937/436-3003.

A medal commemorating the 80th anniversary of the **Chicago Coin Club** (CCC) will feature a sculpture by James Earle Fraser, the designer of the Buffalo nickel. The work, called *The Pioneers*, is found on the northwest pylon of Chicago's Michigan Avenue Bridge, near the Wrigley Building.

The serially numbered medal will be struck in die-cut bronze, sterling silver and 10kt gold. (Its irregular shape and large size—approximately 66.7 x 88.9 x 4.8mm—qualify it to be called a "plaque.") A replica of Fraser's monumental sculpture will be displayed on the obverse. The reverse will feature an inscription commemorating the CCC anniversary and the sculpture. Pre-orders will be accepted through December 31, and medals will be available April 9-11, 1999, at the Chicago International Coin Fair.

Bronze medals are priced at \$30 (\$35 after December 31); sterling silver at \$150; and gold at \$2,500. Shipping costs are \$5 for bronze or silver, and \$15 for gold.

The number of silver and gold



The Pioneers, a sculpture by James Earle Fraser, will appear on the Chicago Coin Club's 80th anniversary medal.

pieces struck will be equal to pre-orders. Bronze mintage will be a minimum of 100, or a small number over the pre-order amount, whichever is larger. Each medal will be packaged in a special box, along with a history printed on acid-free paper.

In addition, the club is offering an unusual "process set," featuring nine pieces that display the progressive stages of minting. The set is available in bronze by pre-order only for \$250 plus \$12 for shipping. When ordering a medal, make check payable to "Chicago Coin Club" and send to P.O. Box 2301, Chicago, IL 60690.

Organized in 1912, the CCC will host the ANA's 108th Anniversary Convention on August 11-15, 1999. For more information, visit the

Membership News

club's Web site at www.ece.iit.edu/~prh/coins/cc.html.

At the ANA's recent 107th Anniversary Convention in Portland, Oregon, six members of the **Seattle Coin Club** made a magnificent showing, garnering four first-place, one second-place and two third-place awards, an award for best first-time exhibit, and a shared People's Choice Award.

Exhibits included four by Ellis Corets: "Authors in the Hall of Fame for Great Americans at New York University," which took first place for Private Mint Issues since 1960; "State of Israel Anniversary of Independence Commemorative Coins 1958-80," which received first place for Issues of the Government

of Israel and tied for first place for the Rodger E. Hershey Memorial People's Choice Award; "Buildings on U.S. Silver Commemorative Half Dollars," which took second place for United States Coins; and "Commemorative Coinage of the Centennial of Mexican Independence 1921," which earned third place for Latin American Numismatics.

Other Seattle Coin Club winners included Steve Cox, first place in Foreign Paper Money; Carl Honoré, first place in Foreign Coins; and Tom Sheehan, third place in Tokens and Medals. Joe Boling was the co-recipient of the People's Choice Award for his noncompetitive display entitled "Roadkill," featuring coins found in the street.

OBITUARIES

RONALD BRADLEY—ANA 146642

Ronald J. Bradley, a lifelong resident of Vancouver, Washington, died in Virginia City, Nevada, of a heart attack on September 12. He was 53.

An ANA member since 1989, Bradley was a career numismatist and coin dealer. He worked for Bradley's Coin Company for 30 years.

Bradley is survived by his wife, Bonnie; a daughter, Cheryl; a son, David; and his stepmother, Donna Bradley-Johnston. Memorial contributions can be made to the American Heart Association at 11807 N.E. 99th St., Suite 1160, Vancouver, WA 98682.

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Membership News

JOSEPH LUTEN—ANA 120380

Joseph Randle "Chick" Luten Jr. died of cancer on September 8 in Little Rock, Arkansas. He was 73.

With a lifelong dedication to community service, he served in World War II and the Korean War, and retired as a colonel in the United States Army Reserve. Luten built a 42-year career in dentistry in Little Rock; served on the staffs of St. Vincent Infirmary, and Memorial and Arkansas Children's Hospitals; and was active in establishing the Dental Assistants School.

Luten was an avid numismatist and began collecting coins in the 1950s. He bought and sold proof sets, as well as uncirculated and ancient specimens, and loved scouring flea markets and coin shows in search of rare or "key" pieces. Active on the club scene, he joined the American Numismatic Association in 1983, served on the committee for the ANA's 10th Midwinter Convention in Little Rock in 1988 and functioned as secretary-treasurer of the Arkansas Numismatic Society.

He is survived by three children, Betsy, J.R. III ("Randy") and Tom; and three grandchildren.

JACKSON STORM—LM 1032

Jackson C. Storm of Glen Cove, New York, died on July 15. He was 59 years old.

Storm was a vigorous hobbyist, supporting the Long Island Coin Club since 1968, serving as its president in 1980-81 and receiving its Harold Schornstein Memorial Award in 1976. A 40-year ANA member, he worked as an ANA club and district representative, as well as an exhibit judge. He was named a Numismatic Ambassador in 1975 and served as

general chairman of the ANA's 85th Anniversary Convention held in New York City in 1976.

EMIL VOIGT—ANA 10337

Emil Voigt died on July 22. He was 89 years old.

An active ANA member since 1944, Voigt received his 50-year membership medal in 1994 in Detroit. He specialized in medallion art and was an award-winning exhibitor, earning the Howland Wood Memorial Best-in-Show Exhibit Award at the 1974 convention in Miami. He also contributed to *The Numismatist*.

Voigt was a charter member and past president of the Long Island Coin Club in New York, and received *Numismatic News'* Numismatic Ambassador award in 1994. He was a tireless worker for the hobby, assisting with registration and exhibit judging at ANA conventions, as well as serving as a member of the 1966 United States Assay Commission.

He is survived by his wife, Irma.

K 165468 **Richard M. Atwell**, Westfield, NJ (joined 10-94)

K 60629 **Bruno D. Boccolucci**, Cheektowaga, NY (joined 1-68)

R 175728 **John Grass**, Pensacola, FL (joined 6-97)

R 30921 **I. Herbert Katz**, Atlanta, GA (joined 1-58)

K 33271 **John W. Muir**, East Northport, NY (joined 1-59)

R 176319 **Michael S. Ralls**, Chowchilla, CA (joined 6-97)

LM 3541 **William J. Roy Jr.**, Standish, ME (joined 2-85)

LM 3389 **Westcott Trainor**, Chicago, IL (joined 1-83) •

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Grading Indian Head Half Eagles

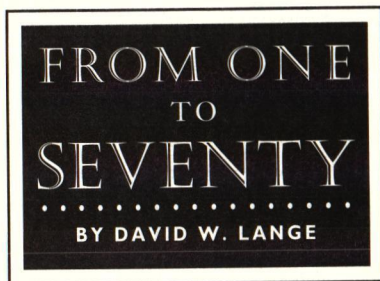
ASK AN EXPERIENCED collector or dealer what coin type is most difficult to grade, and there's a good chance the response will be "1908-29 half eagles." Like quarter eagles of this same type, these coins simply do not "follow the rules." The distinctive treatment of their relief—set below the fields—makes for both a shortage of nice examples and a real grading challenge. Since Indian Head half eagles rarely are collected in less than About Uncirculated condition, my commentary is limited to this grade and higher.

Boston sculptor Bela Lyon Pratt was commissioned to fill the vacancy left by the death of Augustus Saint-Gaudens. President Theodore Roosevelt wished to continue his mission of redesigning the nation's coinage with the same high standards established by Saint-Gaudens. At the urging of William Sturgis Bigelow, a mutual acquaintance of Roosevelt and Pratt, the latter crafted his models in "Egyptian relief." Although the design was raised (as on conventional coins), the devices were also set within cavities in the fields. This made the highest points of relief level with the fields, with only the mintmark, if anything, higher than the field.

While most coin types are likely to reveal scuffs and contact marks on their devices, the Indian Head half eagle displays most of its flaws in its fields. Accurately predicting the impact of these flaws on a coin's grade, however, is quite uncertain. When marks and abrasions appear on the Indian's cheek, there is no ambiguity; such marks typically affect a coin's grade.

The same problem occurs in de-

termining whether a particular coin is mint state or lightly worn. The book *Official A.N.A. Grading Stand-*



ards for United States Coins directs the user to look for the first signs of wear on the "cheekbone, headdress, headband feathers [and] shoulder of eagle's left wing." These areas will indeed be the first points of relief to wear, but the initial signs of circulation may actually appear as a dullness in the fields. Look for loss of luster in either location when ascertaining whether a coin is actually mint state.

Indian Head half eagles generally are well struck, though *Official A.N.A. Grading Standards* warns that the following dates usually exhibit weak strike: 1909-O, 1910-S, 1912-S and 1915-S. Especially common in coins of this type are poorly defined mintmarks. A clear "S" mintmark on San Francisco Mint coins dated from 1908 to 1916 is indeed rare. Numismatic Guaranty Corporation (NGC) includes a separate grading entry for 1913-S half eagles with a "Weak S." The 1909-O half eagles also are difficult to distinguish from the far more common 1909-D coins.

The lack of raised rims on Indian Head half eagles has condemned most of the mint-state survivors to the lower grades of MS-60 through

MS-62. Without the protective rim, the exposed fields and devices are subjected to frequent contact with other pieces. Despite having certified more than 26,000 coins of this type through June 1998, NGC has graded only 147 examples MS-65 and just 17 in higher grades. The only dates with at least 10 examples graded MS-65 are 1908 (28), 1909 (10), 1909-D (13), 1911 (16) and 1913 (18). As the first year of issue, 1908 half eagles were saved more than other dates.

As with all federal gold coins minted for circulation, Indian Head half eagles have copper and sometimes silver as part of their alloy. Consequently, they can experience some light toning. A pale, orange tint is most common, though some pieces may be faintly greenish, particularly near their borders. Such toning typically does not affect a coin's grade. Concentrations of alloy, however, can result in very obvious spots of deep-orange or russet color and are considered undesirable. Depending on their severity, such spots can result in slight downgrading. Also troublesome are tiny, black spots, erroneously called "carbon spots." These raised specks represent irreversible corrosive action and usually will lower a coin's grade. •



Even experienced collectors find Indian Head half eagles extremely difficult to grade.

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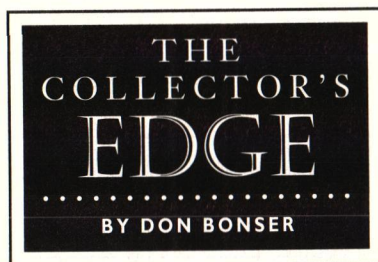
Fingerprints Not Necessarily Negative

OXIDATION OF COIN surfaces can take many forms and generally is something to avoid; however, not all forms are undesirable once they have developed. As always, do not remove *any* oxidation unless you are completely sure what you are doing.

Q. I have some uncirculated Walking Liberty half dollars and Mercury dimes that are attractively toned—except for the fact they display some fingerprints that apparently are an integral part of the toning. Is there any way to even out the toning to make the fingerprints less obvious? Should I “dip” the coins to remove

all their toning or leave them just as they are?

—R.C., Washington



A. Without actually seeing your coins, it's difficult to judge. However, I strongly discourage you from dipping them. I consider dipping a

last resort because it does remove a small amount of metal and thus can impair luster. When fingerprints appear as part of the toning (which they usually do when present), it's almost impossible to “even out” the effect. Perhaps a few more years of storage in the current holder will cause the coin to darken to the point that the prints are less obvious. Of course, this isn't the best solution; additional toning might take years to develop and could prove less attractive or more corrosive.

Besides, fingerprints that are part of the original toning on silver coins rarely are considered a detriment. Their presence, provided they have

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not corroded the coin's surface, often is viewed as a "plus" as far as originality and value are concerned.

Q. My interest in numismatics recently has been rekindled, and I'm evaluating the collection I accumulated roughly 25 to 35 years ago. My primary interest is to protect what I already have, as some of the pieces have become quite a bit more valuable than when first purchased. I have mostly copper and silver type coins that were stored in blue, window albums and 2 x 2-inch, cardboard holders. Fortunately, they appear to have changed little over the years, although a few of my uncirculated copper coins display a little less red! Before making additions, how can I best protect my coins?

—R.L., Utah

A. First, when removing your coins from their albums, be sure the sliding plastic windows do not rub against the coins' high points. This can leave scratches that are damaging, considering the frequent and substantial variations of value between grades. And be careful not to let any staples scratch the coins you're removing from the holders.

Second, you should consider storage methods that limit your coins' exposure to atmosphere and movement—while providing protection with chemically inert materials. To that end, I particularly like Koin-tain™ coin capsules placed inside a mylar, 2 x 2-inch flip or cardboard holder; two-piece, snap-lock, hard-plastic holders (provided the coins don't rattle); lucite (acrylic) holders (once again, if devoid of "rattle");

and "slabs," the sonically sealed plastic holders used by third-party grading services. The latter two options can be more expensive, especially slabs. However, companies that encapsulate coins professionally have carefully selected their holders' materials from the best on the market, and slabbing costs substantially less than it did a decade ago. Good luck with your collection!

Send your questions and comments about numismatic preservation to me in care of *The Numismatist*, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279; fax 719/634-4085; or E-mail anaedi@money.org. Keep in mind that your comments may be printed here or elsewhere in this journal, and that they may be edited for length and clarity. •



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Treasure of Xerxes Huge Hoard of Silver Buried circa 450 BC

And now, as he looked and saw the whole Hellespont covered with the vessels of his fleet and all the shore and every plain about Abydos as full as possible of his men, Xerxes congratulated himself upon his good fortune; but after a little while he wept. His uncle Artabanus, who was with him at the time, asked about this strange expression of contradictory feelings. 'I was thinking,' Xerxes replied, 'and it came into my mind how pitifully short human life is...'

Herodotus VII, 45-46

At his moment in history described by the ancient historian Herodotus was perhaps one of the greatest military undertakings in history given the current technology. The accounts relate that the great Persian king Xerxes amassed an army of 1,700,000 men for his invasion of Greece in 480 BC. An entire city was needed to feed the army just two meals, and an entire river ran dry when they drank. And, huge quantities of silver coins were struck to finance the massive military payroll and all the expenses of huge military operations. The Hellespont was the waterway, at least a mile wide, connecting the Black Sea and the Mediterranean Sea and separating Europe from Asia Minor. In order to move his vast army, Xerxes commanded his engineers, mostly Phoenicians and Egyptians, to build a bridge. To do this, 674 ships were tied together in a double row and planks were laid over the decks. The planks were covered with brushwood and dirt to create a road. Xerxes invaded Greece and very nearly succeeded in conquering the civilized world.

As the Persians moved through northern Greece, they were met at the pass of Thermopylae, where 300 Spartans led by Leonidas fought to the last man, and successfully delayed the Persian advance long enough for the Greek cities to prepare. Although Xerxes captured Athens, the Athenians had fled with their fleet to the nearby island of Salamis where the Persian fleet was defeated by the more experienced Athenian navy. The army of the allied Greek city-states, led by Spartans was able to defeat the Persian army at Plataea in 479 BC and effectively ended Xerxes attempted conquest of Greece.

Xerxes is long dead, but his observations on the brevity of human existence still apply today, even though we average more than twice the usual life span of the ancients. By collecting, studying and handling the coins of the ancients, our human experience can be greatly enhanced. In our hands we have relics of great kings who commanded huge armies to conquer kingdoms now vanished. These treasures of precious metals that are now unearthed from the former paths of these ancient armies are sometimes the only tangible links that we have to those battles. Now you can expand your horizons to the Fifth Century BC with a modest contribution to the Jonathan K. Kern Co.

This hoard of silver was composed of over 100 pounds of struck sigloi. A single siglos averages 5.55 grams of nearly pure silver and depicts the Great King of Persia as an archer in an

action pose. Some interpret his posture as the archaic art expression of running, and others describe him as kneeling. These coins were struck with a heavy sledge hammer on very thick oblong planchets, much like silver bullets, with a handheld upper die depicting the archer. The lower die was probably embedded in wood or stone to secure it. The lower, or reverse die of these coins, was used in the manner of the very first coins ever produced in the world. This lower die was a roughly rectangular raised metal lump, appearing in hundreds of mysterious variations. The raised reverse die creates an incuse impression for the backs of the sigloi. Museum studies now in progress utilize the reverse incused impressions for quick die referencing, since the obverse impression of the Great King is frequently off center. These coins represented a huge explosion in the production of coined money, and were struck rapidly to fill the need for pre-weighed silver authorized by a powerful ruler.

The Great King is shown holding a spear and a bow on the sigloi attributed to the Asia Minor mint of Sardeis, in Lydia and a bow and dagger on the other type which are possibly all from a different mint further south. Frequently they are countermarked with tiny punches by merchants or bankers, possibly to attest to the quality of the silver. We can sell either type in a **nice fine grade for \$37 each**, a **nice very fine for \$77 each** or a **nice extremely fine for \$277 each**. The raised obverse always grades much less than the incused reverse so our nice fine will usually have an extremely fine reverse.



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Common Reverse



Dagger and bow VF

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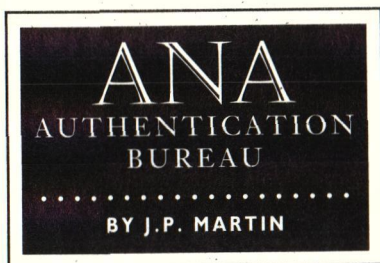
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LM 950





Types of Counterfeit Dies

When authenticating coins, it is helpful to have a working knowledge of counterfeit die production. The most common method is one-to-one transfer, followed by spark erosion, casting, impact and hand-engraving.

Sometimes dies are created by transferring the details of a "host" coin to the die. The most common method—as well as the most accurate and sophisticated—is the **one-to-one transfer** method, a procedure much like that used by the United States Mint to produce genuine dies.

In this case, a genuine coin presumably is mounted in an adaptation of the Janvier reducing lathe. This device consists primarily of a rigid arm on a fulcrum. One end of the arm has a point for tracing an image, while the other end carries a cutter for engraving. The host coin rotates clockwise under the tracer, while a blank hub moves under the cutter in similar fashion. As the tracer shifts from the center of host coin outward, the cutter engraves a one-to-one, positive image on the hub. The process is repeated for the other side of the coin. The resulting hubs then are used to strike dies.

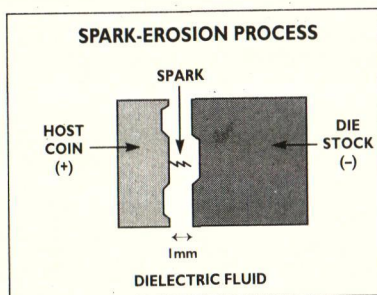
Although very good copies, dies produced by the transfer process lack the fine detail of the host coin. The strength of strike and detail depend largely on the quality of the host coin and the efficiency of the

transfer process. Details such as fine die cracks and die polish may show on the die intermittently or not at all. It is important to note that any defect on the host coin will be transferred to the counterfeit die.

Look for the following diagnostics on coins struck from one-to-one transfer dies:

- Lack of fine detail
- Lack of die erosion
- Odd color and texture
- Toolmarks
- Repeating depressions
- Bell-like tonal quality when tapped on edge with pencil

The **spark-erosion process** begins by positioning the faces of the host coin and a blank steel die directly opposite one another in a



dielectric fluid. An electric current is applied to the host coin, causing electricity to arc or spark between the coin and the die. The sparks tend to "vaporize" the metal of the die at the points of contact. As the spark erodes the die, it gravitates toward the point that is the shortest distance from the coin. This point shifts as the metal is eaten away, and eventually the entire surface of the die is eroded, resulting in a negative image of the original.

However, the process is not exact, and the image tends to be a little rough. The die appears to have been sandblasted and lacks the fine detail of the host coin. Usually the coun-

terfeiter polishes the granular fields of the die, producing a counterfeit coin with granular devices and a slightly lower relief. Counterfeiters who employ spark-erosion dies tend to favor smooth-edged coins, as the collars are easier to produce than those for pieces with reeded edges.

Coins struck from spark-erosion dies are characterized by:

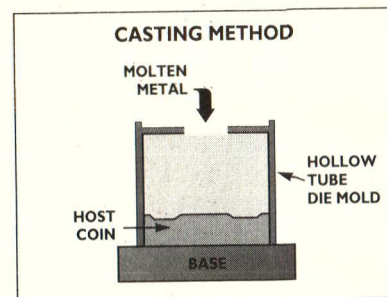
- Granular surface, or prooflike surface with granular devices
- Slightly lower relief
- Lack of fine detail
- Prooflike edges
- Bell-like tonal quality

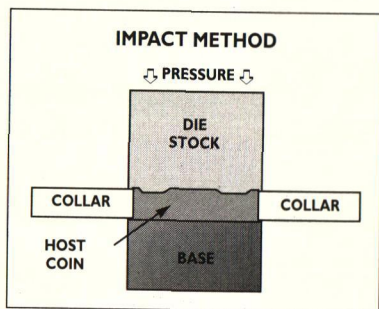
Counterfeits struck from **cast dies** seldom are encountered. The dies are created by making a plaster or ceramic mold of one side of a host coin. The mold is filled with molten metal, such as bronze (molten steel generates too much heat), resulting in a die.

Diagnostics of counterfeit coins produced from cast dies include:

- Mushy detail
- Low relief
- Incorrect rims

Counterfeit coins produced using the **impact method** are relatively scarce. In this process, an annealed, blank die is driven into a securely mounted host coin. This is repeated with different host coins until the desired details are imparted to the die. The die is then tempered, or hardened, with the application of heat.





Impact dies generally are of poor quality; the center shows fairly sharp detail, but the perimeter has an eroded appearance. Because the process destroys the host coin, scarce (rather than rare) specimens are used. The most widely known examples of this process are the allegedly German-produced 1950-D nickels.

Characteristics of coins struck from impact dies include:

- Mushy perimeter detail
- Sharp central detail

Early counterfeiters seemed to prefer the use of **hand-engraved dies**. These sometimes were created by people of limited ability using primitive engraving instruments. While most coins produced from such dies are crude, a few are quite passable. Counterfeits most commonly struck from hand-engraved dies include 1830s Bust halves in nickel alloys; early-date silver 3-cent pieces in nickel or white metal; Seated Liberty 10- and 25-cent pieces of the 1850s and '60s in silver-plated copper, lead or white metal; and minor gold denominations in brass, gold, gold-plated lead, or copper. It is probable that many of these coins were produced during the Civil War in response to the

shortage of hard money; many saw substantial circulation.

The easiest way to spot a coin produced from hand-cut dies is to compare it to several authentic pieces. The dates and lettering on counterfeit specimens often are malformed. The weight also frequently is incorrect—counterfeit pieces generally weigh less than genuine coins.

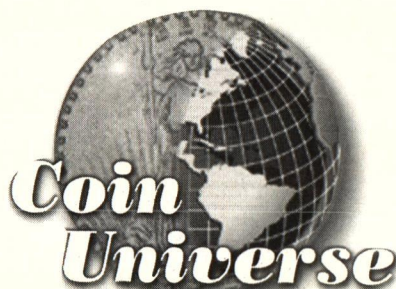
Coins struck from hand-cut dies typically display:

- Crude execution
- Errors in design

Suspect coins should be submitted to the ANA Authentication Bureau for evaluation. For further information, contact ANA Collector Services, telephone 719/632-2646 (ext. 116), fax 719/634-4085 or E-mail anamus@money.org.

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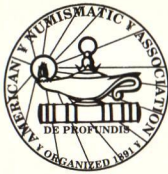
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COIN #	COUNTRY	DATE/MM	DENOM.	VARIETY	☐ REEXAM ☐ TRANSFER	Authentication Plus	ISSUE CERTIFICATE TO	OWNER'S VALUE

TOTAL INSURED VALUE \$ _____

Authentication Plus

An additional service that provides data not offered in the standard certification procedure, the following evaluations include, but are not limited to: rarity, general value, weight, diameter, specific gravity, variety, recommended references, surface characteristics, reflectivity, originality, type of counterfeit, reed count, etc. See reverse for more information.

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I hereby understand and agree that I am submitting the above-described item(s) to American Numismatic Association (ANA) for authentication under the following terms and conditions:

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5. Applicant hereby grants ANA permission to use or dispose of, in any manner whatsoever, any and all photographs of said item(s) and any information obtained from the examination thereof, for any lawful purpose.

6. In view of ANA's policy that all packages of items transmitted to ANA for authentication are opened in the presence of two ANA employees, the determination of said employees as to the item(s) received by ANA and/or not received by ANA shall be final, conclusive and binding upon the applicant in any dispute with respect to ANA's receipt of such items.

7. The insurance referred to herein covers the period from ANA's receipt of a coin to its delivery thereof to a representative of the United States Postal Service for return to Applicant by Registered Insured Mail. ANA will not be liable for the subsequent loss or theft of or damage to such coin or the failure of the U.S. Postal Service to make delivery thereof, but will assist Applicant in completing a Postal Service claim form therefore.

Signature of Applicant _____ Date _____

FEE CALCULATIONS

No. of Items	Rate	
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FEEs: _____	x \$40.00	= \$ _____
PLUS+ FEEs: _____	x \$5.00	= \$ _____
POSTAGE (1 item)	\$8.50:	\$ _____
EACH ADDITIONAL ITEM \$1.00 ea.:		\$ _____
ADDITIONAL INSURANCE:		\$ _____
See worksheet on back)		
TOTAL THIS ORDER:		\$ _____

GENERAL INSTRUCTIONS

THE AMERICAN NUMISMATIC ASSOCIATION AUTHENTICATION BUREAU:

- Renders an opinion whether a numismatic item is genuine or otherwise, including authenticating of all coins (U.S., foreign, ancient) tokens, medals, and paper money (including obsolete U.S.).
- Issues a photo certificate with a registration number on genuine items.
- Cannot determine initial insurance valuation of items—values must be supplied by the submitter.
- Provides reference attributions if possible.
- Uses its network of numismatic experts on a consulting basis for those items requiring additional examination and opinions.
- Provides counterfeit diagnostics on non-genuine specimens.
- Provides certification services for ANA members only.
- Provides additional information on membership services.

Authentication Plus

Fee for Authentication Plus+ \$5.00 each additional evaluation question

Authentication Plus+ service provides evaluations not included in the standard certification process. Those submitting coins for certification can request additional data, including, but not limited to: rarity, value, weight, diameter, specific gravity, variety, surface characteristics, reflectivity, originality, type of counterfeit, reed count, and recommended references for further research. List item number and questions on a separate sheet.

ADMINISTRATIVE

- Please submit items in easy access holders. Mark holders with matching submission numbers.
- Fee schedule: \$23 per item for specimens valued up to \$4,999 each. For items valued at \$5,000 or more the cost is \$40 per specimen. Both genuine and counterfeit determinations will be at full charge. Sufficient return postage must be included with each submission. Postage only will be billed if no decision is reached.
- ANA will provide free insurance up to \$1,000 per item valued under \$5,000 (average). \$5,000 worth of free insurance, will be provided for each item valued at \$5,000 or more. Shipments valued higher are charged \$1.00 per thousand dollars of additional valuation. (see worksheet). This insurance covers only the period in which an item is in ANA's possession. (See #7 under ANA's Liability.)
- The ANA fee structure is predicated in part on accurate valuation of coins for insurance purposes. Overvaluation, even within the stated limits, raises costs and may result in a rate increase.
- Payment is due in full with order. Items will not be processed until payment is received.
- Reexamination requires submission of the certified item and the certificate.
- Transfers require submission of original certificate (ANAAB will not reissue certificates bearing grade opinions).

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- A black and white photographic certificate will be issued for newly authenticated items and for reexamination and transfer of previously authenticated items.

ADDITIONAL INSURANCE WORKSHEET

- While in the possession of the ANA Authentication Bureau, each submitted item valued under \$5,000 automatically will be insured for \$1,000; each item valued at more than \$5,000 will be insured for \$5,000.
- Additional insurance can be purchased for \$1 per \$1,000 of additional coverage:

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(ADD TO FEE CALCULATION ON FRONT OF FORM)

Augustus Saint-Gaudens
continued from page 1248

the *Memorial*. On one hand, it might have been an act of self-promotion. More likely, though, it was an attempt to capture the symbolism of his previous work. To guarantee the clarity of his message, he created a coin design that reflected his earlier sculpture, whose meaning and significance were more obvious.

Augustus Saint-Gaudens played a prominent part in the history of both American art and coinage design. With regard to the latter, he played a direct role in the lives of no less than five artists who would design United States coins. In addition to overseeing the work of MacNeil and Pratt at the World's Columbian Exposition, Saint-Gaudens

employed John Flanagan, James Earle Fraser, Adolph Weinman and Pratt as assistants.

I hope this look at one of America's greatest artists and how his work impacted our nation's coinage prompts others to consider the people behind the coins. If nothing else, readers may come away with a better understanding and appreciation of our numismatic heritage. •

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Born in Rockford, Illinois, Jason Kubl started collecting as a child, joining the ANA at age 12. Currently, he is pursuing a master's degree in library science at the University of Illinois. Kubl enjoys collecting Greek and Roman coinage and American type coins.

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Quarter Page	3 x 3 $\frac{1}{16}$	18 x 23.6	139	129	124	119
Display Classified	2 x 1 $\frac{1}{4}$	12 x 10.6	89	85	80	75

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Sonnheim Assembled Great Collection of Carson City Dollars

New Jersey psychiatrist Nathan Sonnheim and his wife, Barbara, recently bade farewell to the rewards of decades of numismatic pursuit. On September 14-15, the doctor's complete set of mint-state **Carson City Seated Liberty dollars**, 1870 through 1873, was sold at New York's Park Central Hotel by Bowers & Merena Galleries, based in Wolfeboro, New Hampshire.

"My interest in coin collecting goes back as far as I can remember," noted Sonnheim in the official catalog for the sale, which also highlighted the holdings of Dr. Leonard J. Torok. "Both my grandfathers had emigrated to this country. One arrived from Russia and the other from Germany. I remember sitting with them as a small child looking at the strange and interesting money they brought from these faraway places.

"We lived with my Russian grandfather and ran the luncheonette he had started in Fishtown, a section of Philadelphia," Sonnheim explained. "It was [there] my interest in collecting grew. I still remember the day I found a rare 1922 Lincoln penny without the usual 'D' mintmark and was fascinated with its difference. I still have that coin today."

Sonnheim put aside his interest in coins during college and his early years as a clinical social worker. In 1973, however, he rediscovered the hobby and set about building a great collection. "As I talked with other



Sonnheim's 1871-CC Seated Liberty dollar, graded MS-63 and believed to be the finest known, brought \$101,500 in a recent Bowers and Merena sale.

collectors and read books and periodicals[,] I began to realize that coins could not only be fun, but could bring significant financial rewards as well," Sonnheim said.

Some may wonder why the doctor decided to sell his numismatic treasures at this point in his life. In an interview with Daniel Webster of Knight Ridder Newspapers, Sonnheim explained, "I'm 60 now. Our kids are in their teens, and it just seemed to be the time."

Sonnheim was unsure how much his four-piece set of dollars might bring. "I don't think it will be a million," he told Webster prior to the sale, "but a couple of people . . . hinted it might go that high."

When all was said and done, the pieces realized \$205,350, including a 10-percent buyer's fee. The 1870-CC \$1 (Lot 1085), in Mint State (MS)-61 condition, sold for \$11,000; 1871-CC (Lot 1090), MS-63, \$101,500; 1872-CC (Lot 1094), MS-62, \$28,750; and 1873-CC (Lot 1097), MS-60, \$64,100.

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CURATOR'S CORNER

BY ROBERT W. HOGE

Museum Adds Important Vermont Copper

A recent purchase represents an important acquisition for the ANA Money Museum: the 1787 "Mailed Bust Left" issue of the Republic of Vermont copper known as Ryder-Richardson Variety 15 (Bressett 9-I). This accession was made possible through the generosity of Sanborn Partridge, one of the ANA's foremost benefactors.

Most items I feature in this column are, of course, specimens donated to the collections by our many dedicated contributors. Seldom does the ANA add significant pieces through purchase. In this instance, however, Mr. Partridge sought to build the collection by helping the ANA Museum acquire a piece that he did not own at the time he presented his wonderful collection of rare, early Vermont coppers.

With the addition of this specimen, the collection now includes a complete run of varieties numbered 1 through 31 by Hillyer Ryder, as well as Ryder's No. 33 (which is to say, all the issues believed to be the regular productions of Vermont coinage, as well as the cast version of the rare contemporary forgery, Ryder 5).

The Ryder 15 variety is prominent among the Vermont coppers. It is the only 1787-dated issue with the Mailed Bust facing left, as found on the 1786 issues. Apparently the reverse die (Bressett reverse die "I") must have cracked badly as soon as it came into use—or at least very nearly so—since all known examples show a heavy die break, or "cud,"



A 1787 Vermont copper, the rare Ryder-Richardson variety 15 (ANA Museum Accession No. 1998.22.1), has a die break that nearly obliterates the date (Weight: 7.018g, Axis: 180°).

that almost obliterates the exergue where the date appears. The issue is considered the rarest of the "regular" Vermont copper coinage issues.

It seems likely that the defective reverse die "I" was in fact hastily rejected, accounting for the rarity of this variety today (less than 20 specimens recorded). Obverse "9" was subsequently recombined with reverse "H," an already well-used, 1786-dated die. Ryder 15 specimens are notoriously poorly struck, and also incorporate rather defective planchets—altogether not a high point in minting perfection.

The Museum specimen, a newly discovered example brought to our attention by Early American specialist and Museum benefactor Anthony Terranova, features flaws typical of the issue. Even so, the coin perhaps can be included in the condition census for the finest known. An image of this important new Museum acquisition will be added to the ANA's web site (www.money.org) as part of the "Curator's Cyber Corner" on-line exhibit "Republic of Vermont Copper Coins."

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A Tiny Trime

continued from page 1252

3 cents arose from Mint Director James Pollock's efforts to develop a domestic supplier for the metal, which was used in producing cents.

In 1862 Pollock persuaded James Wharton to buy the Gap Nickel Mines in Pennsylvania and a refinery in New Jersey. Unfortunately, the success of bronze Civil War tokens influenced Pollock to recommend bronze for the cent. Subsequent lobbying by Wharton to include nickel in U.S. minor coinage received some support in Congress, but authorization of nickel 3-cent pieces was not approved until passage of the Act of March 3, 1865.

Taking advantage of pre-existing designs, the Mint selected a combination of two motifs proposed by Longacre. The obverse, a Coronet Liberty with a ribbon in her hair, was adapted from an 1857 cent pattern. The wreath surrounding the Roman numeral "III" on the reverse was an inverted 1859 wreath, also proposed for the cent. This design remained unchanged for the entire series (1865-89).

After an initial mintage of more than 11 million pieces, subsequent strikings of the nickel 3-cent piece diminished dramatically (except 1881), with proof-only strikes in 1877, 1878 and 1886. Authority to produce these coins was withdrawn with the Act of September 26, 1890.

Coins of all grades are available today, with proofs more likely from the later dates. Die varieties have been reported, especially for the latter dates.

The silver trime experienced periods of hoarding followed by changes in composition and declining production. The unusual denomination

circulated for almost 30 years, leaving examples for collectors more than a century after its demise. •

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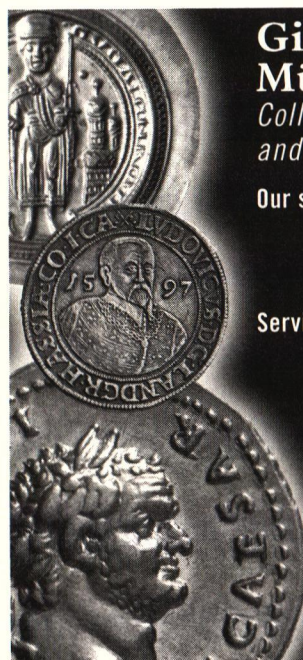
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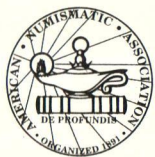
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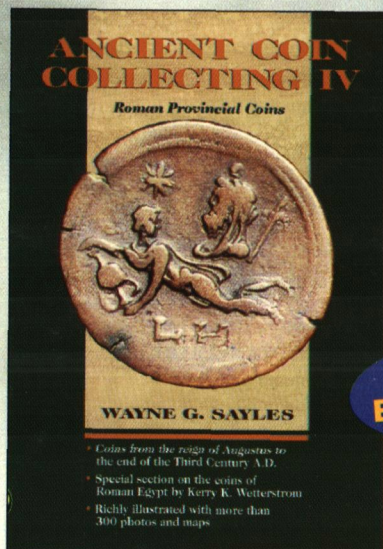
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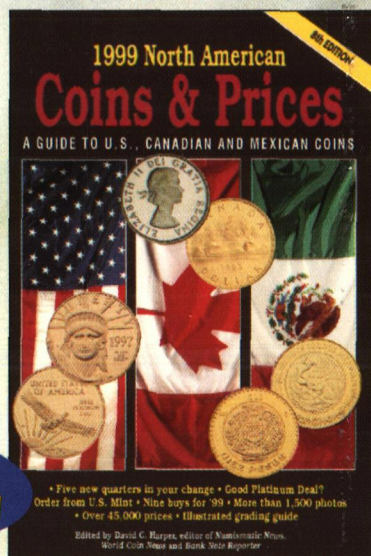
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